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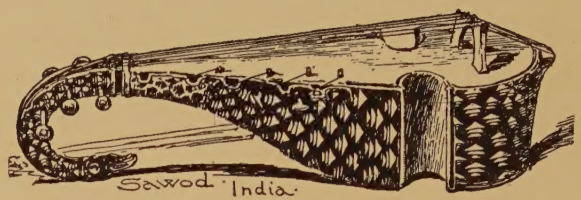
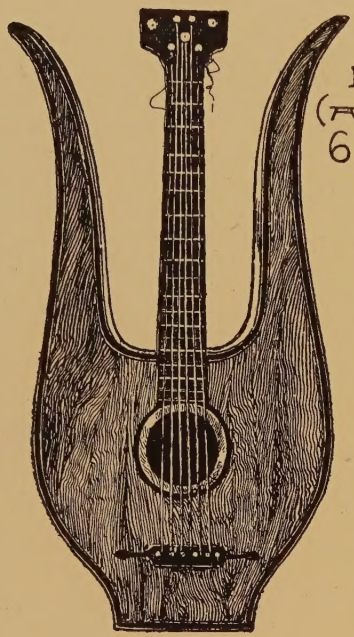
Hindoo Drum.



Sawod. India.

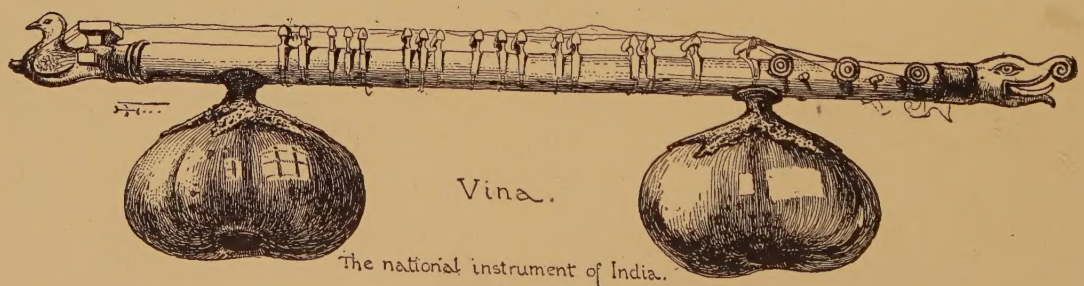


LYRE
(ANTIQUE)
6 Strings.

Mokugyo
Drum used in
Buddhist temples

Tabhone. (hand drum)
from Siam.

Soorsringa. Madras.



Vina.

The national instrument of India.

A GROUP OF PRIMITIVE INSTRUMENTS

From Drawings by Harry Fenn

THE INTERNATIONAL LIBRARY OF MUSIC

FOR VIOLINISTS

STUDIES IN THE POSITIONS

Compiled and Edited by

THEODORE SPIERING

ORIGINAL FORMULAS FOR INSTRUCTION IN VIOLIN PLAYING

Embodying all of the Fundamental Bowings and all essential problems of left-hand technic, including shifting, together with a compilation of Studies from every standard authority known to Violin Literature. Carefully edited and graded to form a complete teaching manual, from the preliminary exercises in the First Position to the advanced problems of the Seventh Position.

PART 1	PART 2	PART 3
FUNDAMENTAL BOWINGS IN THE FIRST POSITION.	SECOND, THIRD AND FOURTH POSITIONS.	FIFTH, SIXTH AND SEVENTH POSITIONS.

VOLUME IV

STUDIES IN THE POSITIONS

PART 2

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VOLUME IV

STUDIES IN THE POSITIONS, PART II

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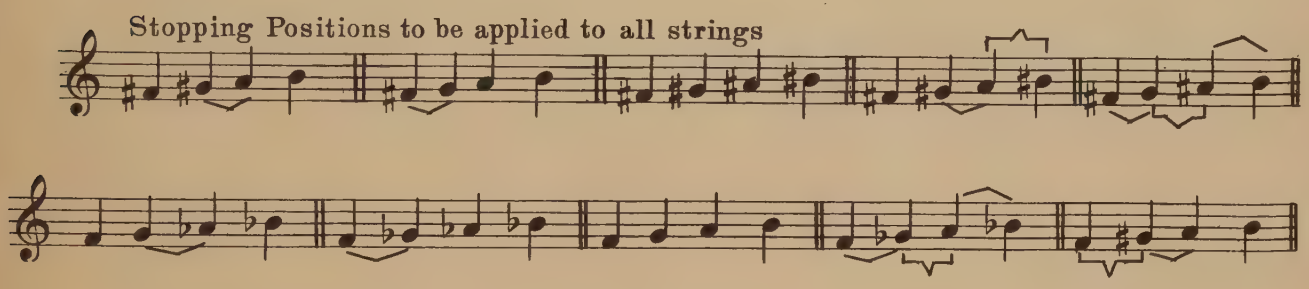
Items marked with an asterisk (*) are provided with an optional part for a second violin.

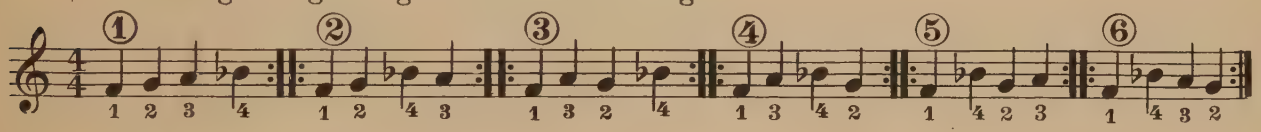
THE SECOND POSITION

Technical formulas to be mastered in various styles of bowing, while also practicing the studies which follow

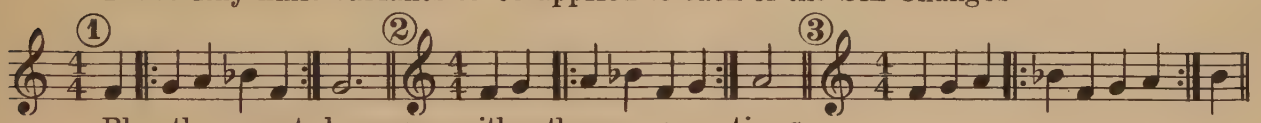
Stopping Positions to be applied to all strings



Six changes beginning with the First Finger

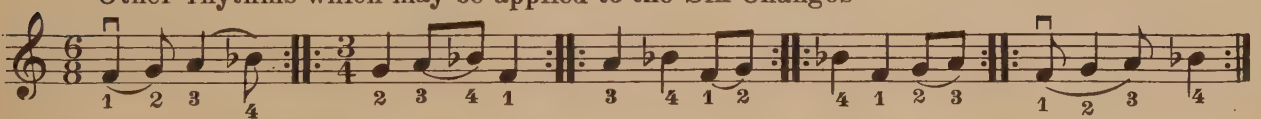


Three Rhythmic Variants to be applied to each of the Six Changes



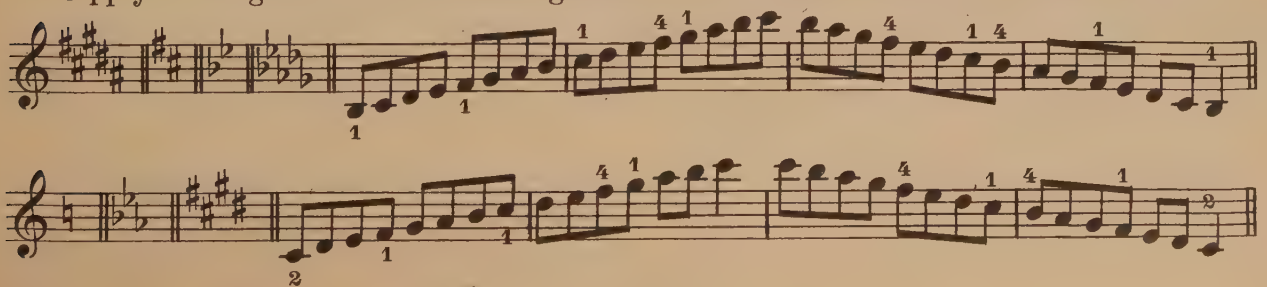
Play the repeated measure either three or seven times

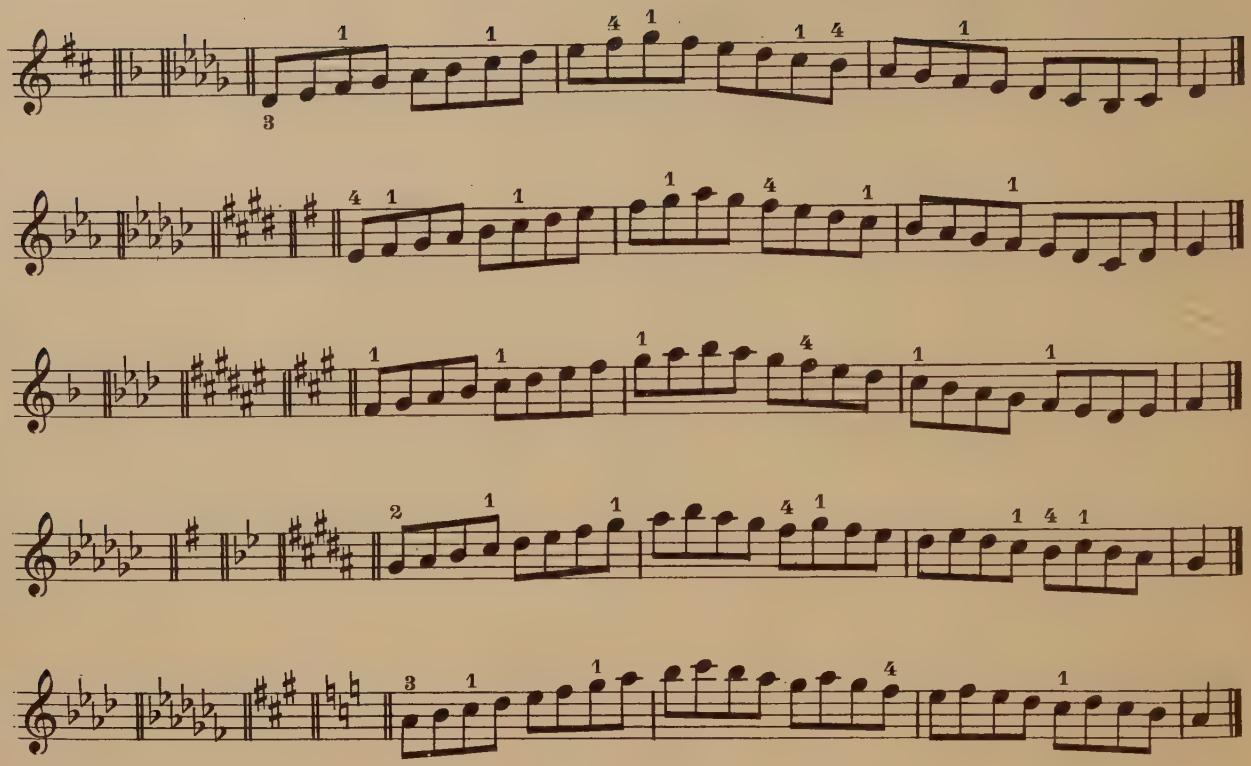
Other rhythms which may be applied to the Six Changes



MAJOR AND MINOR SCALES IN ALL KEYS.

Apply each signature to the following Scale form. Use both Harmonic and Melodic Minor

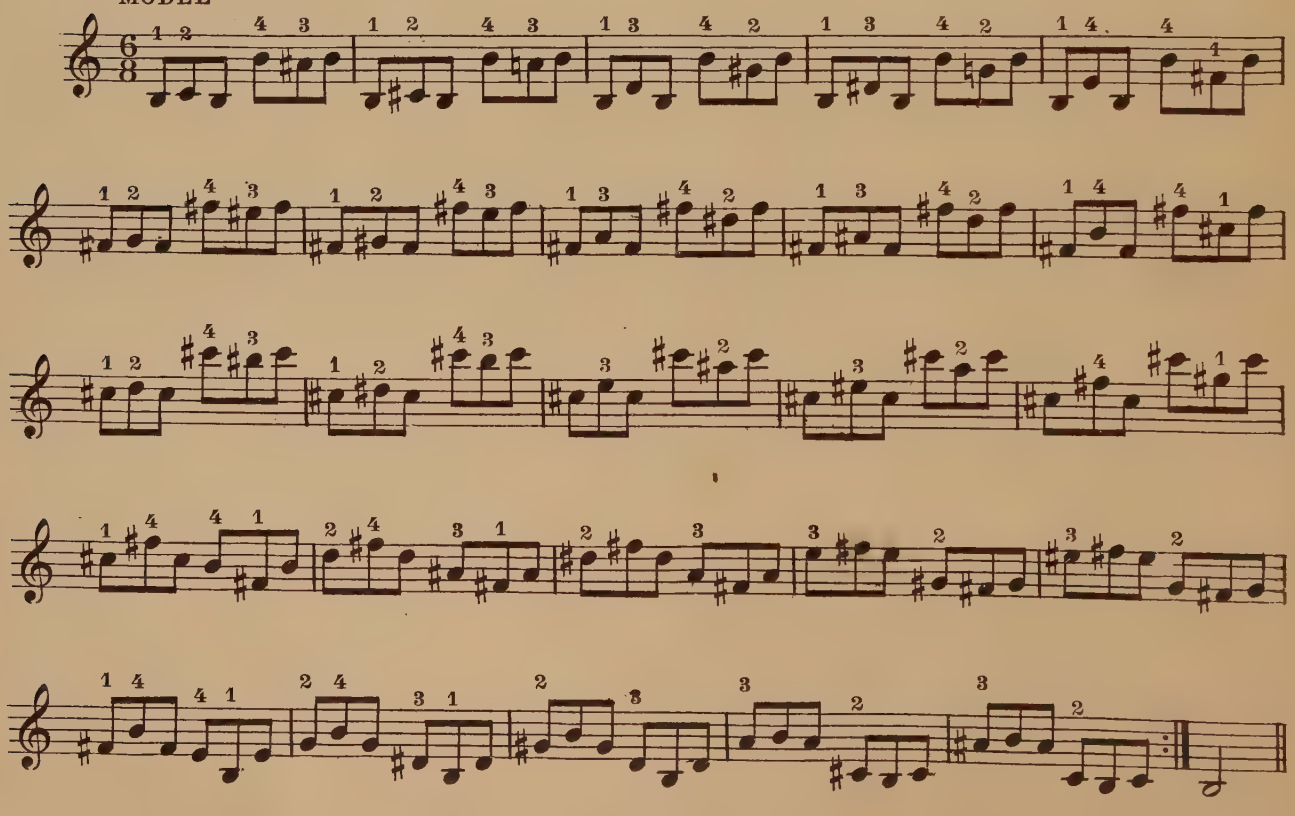




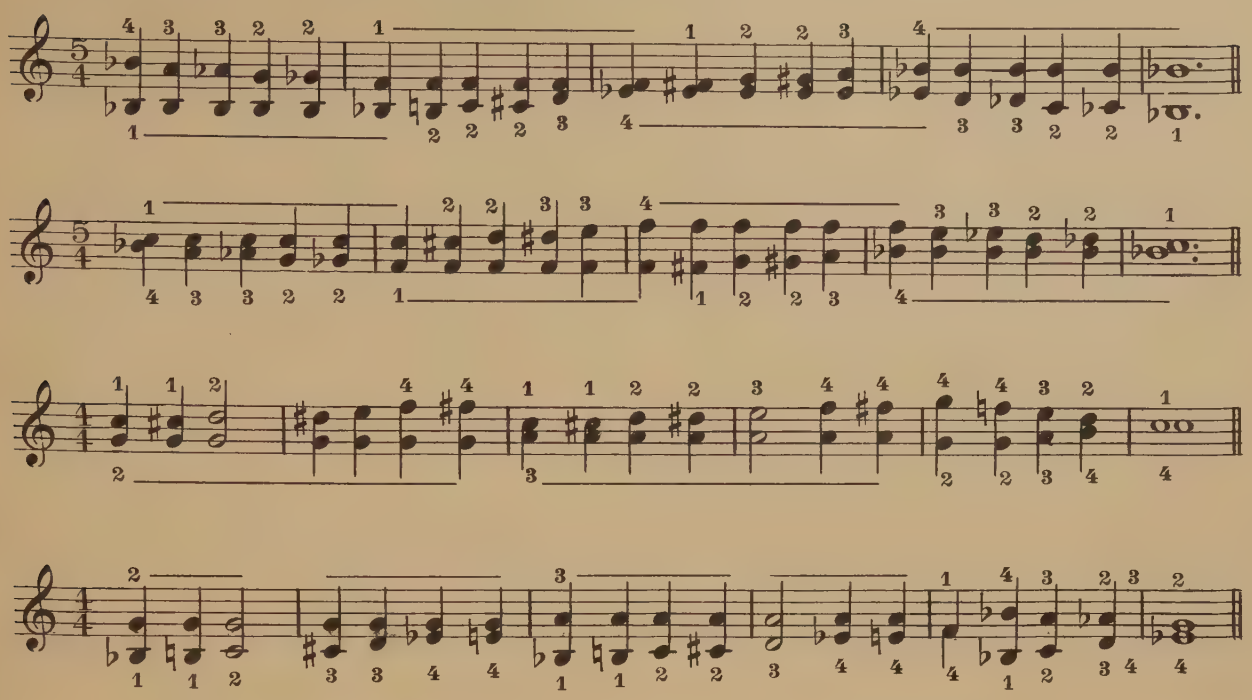
STRING CROSSING EXERCISE.

Ascending and descending chromatic succession within one octave

MODEL

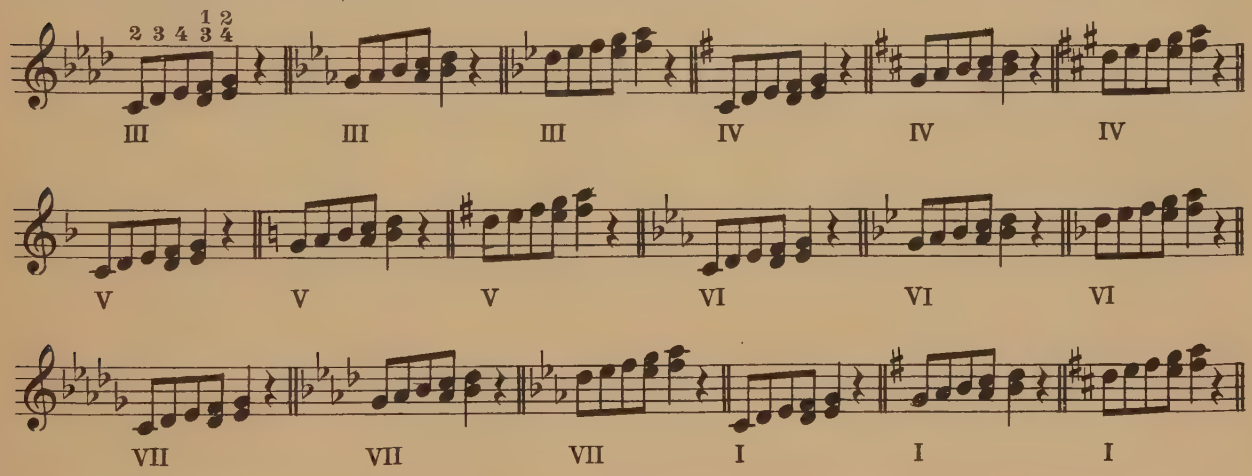


Double Stops. Intervals formed on adjoining strings. Play also in broken form.



Double Stop Model Built on Successive Degrees of the Major Scale.

Observe that the model on the first degree duplicates the one on the fifth. Similarly the model on the second degree is the same as the one on the sixth.



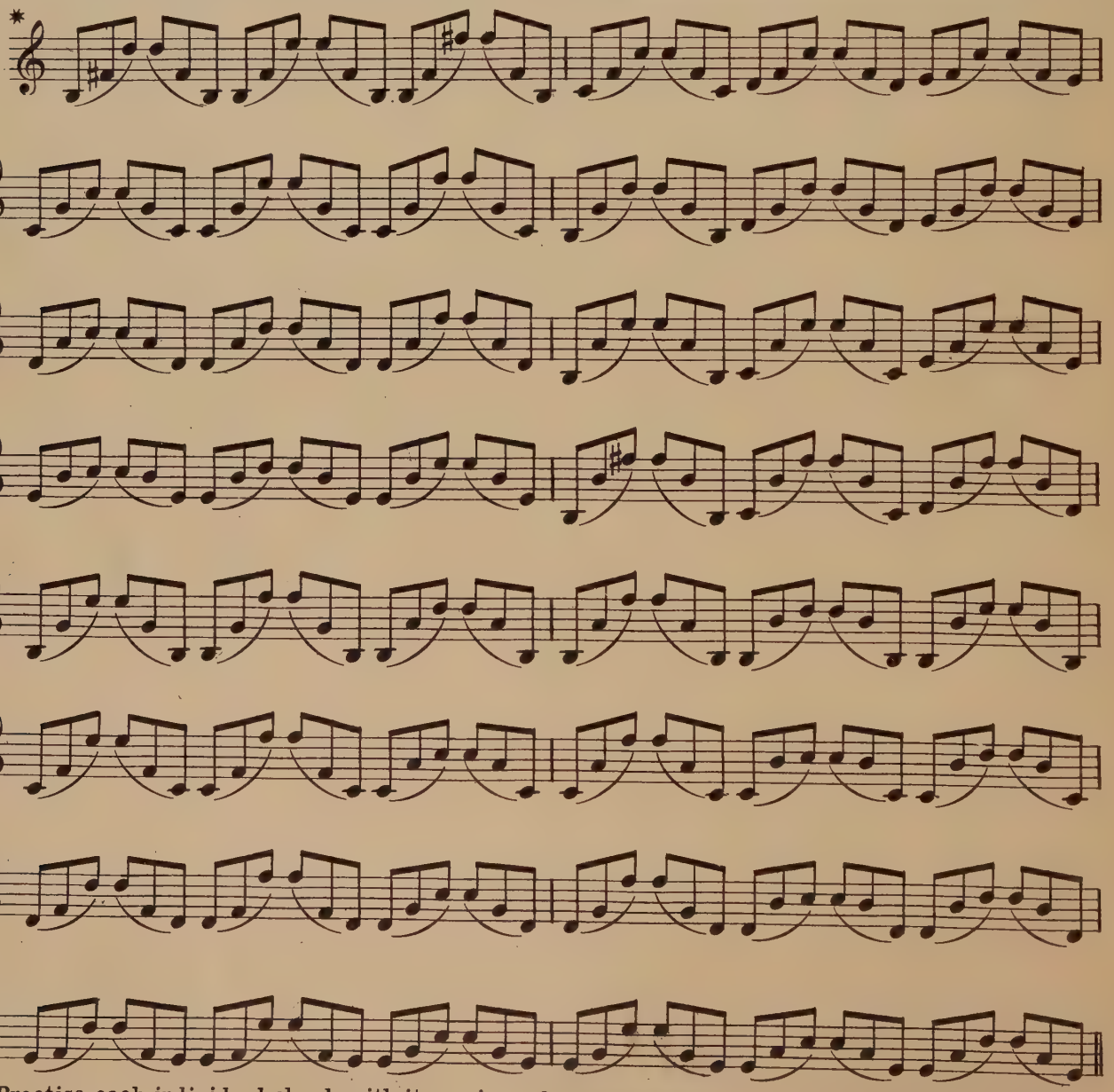
Four Resolutions of Diminished to Dominant Seventh Chords, in broken form, as an exercise for hand expansion and string crossing.

Any and every tone may be separately altered by a sharp or flat, excepting a stopped Fifth which must be raised or depressed as a unit. Practise very slowly, as a succession of separate chords, not rhythmically grouped.

Largo assai

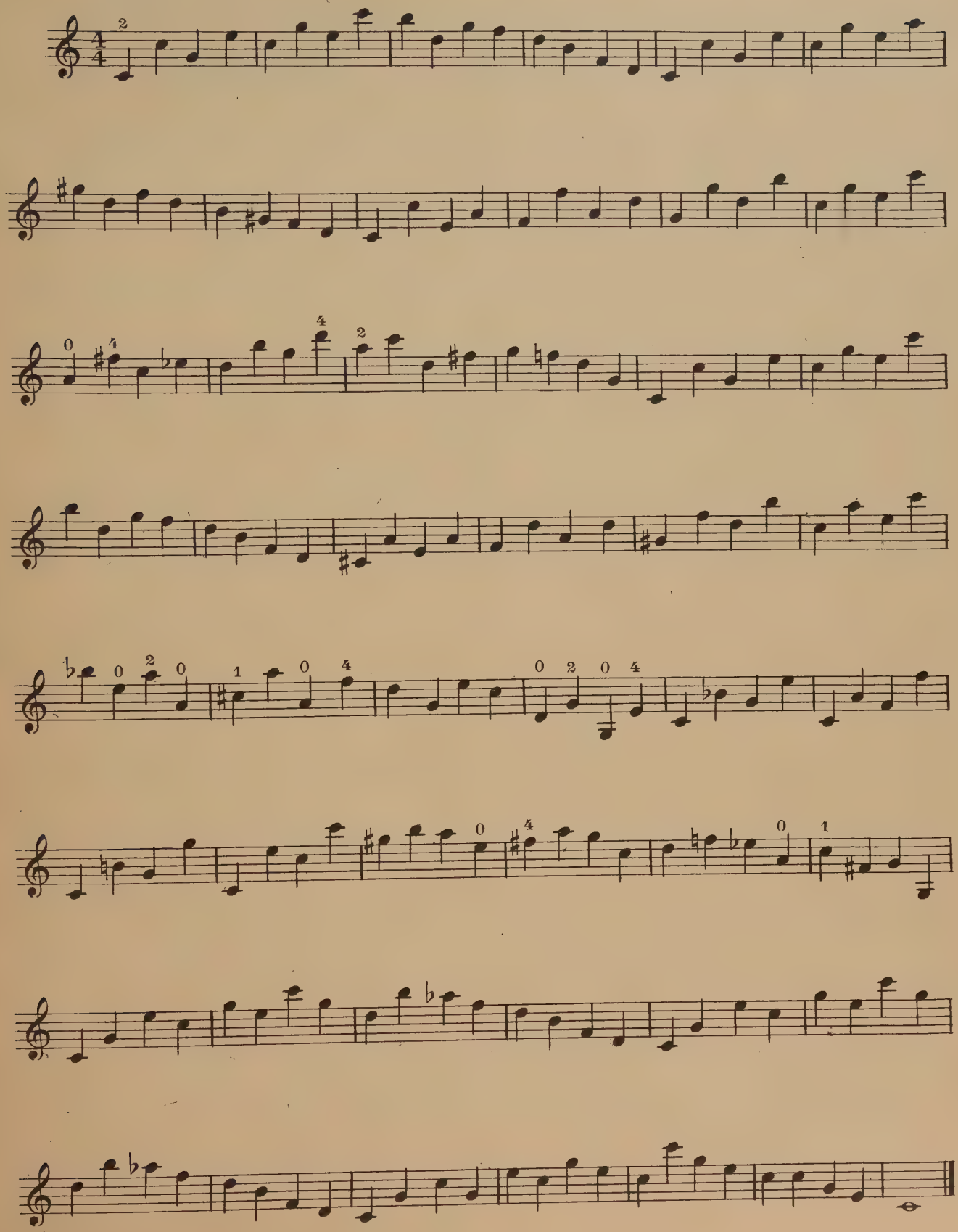
STRING CROSSING EXERCISE ON BROKEN THREE TONED CHORDS

The only accidentals in this Table, are those involving a stopped Fifth. Every other tone may be played sharp, flat or natural, forming many chord changes, without a change of these fundamental chord fingerings.

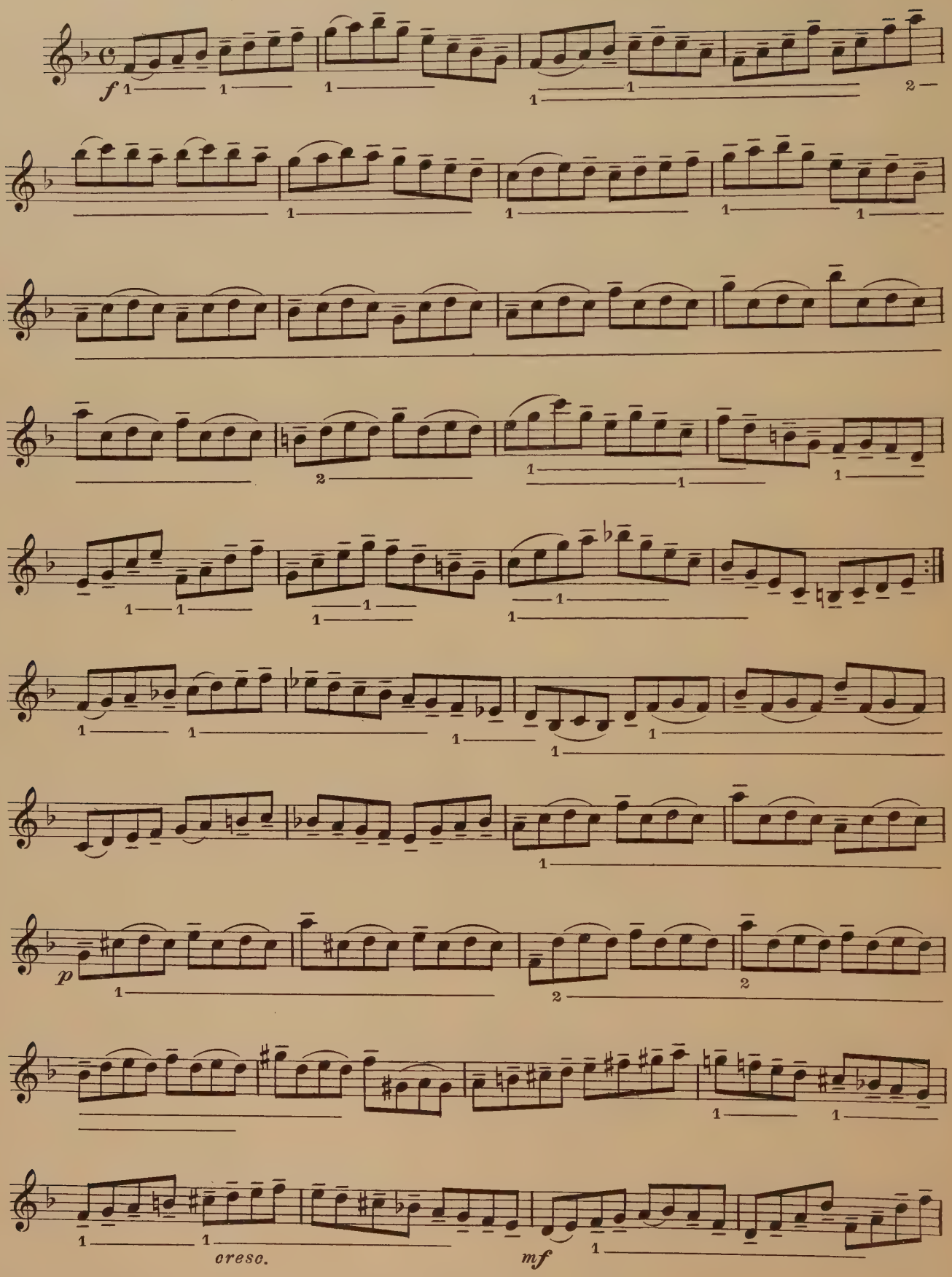


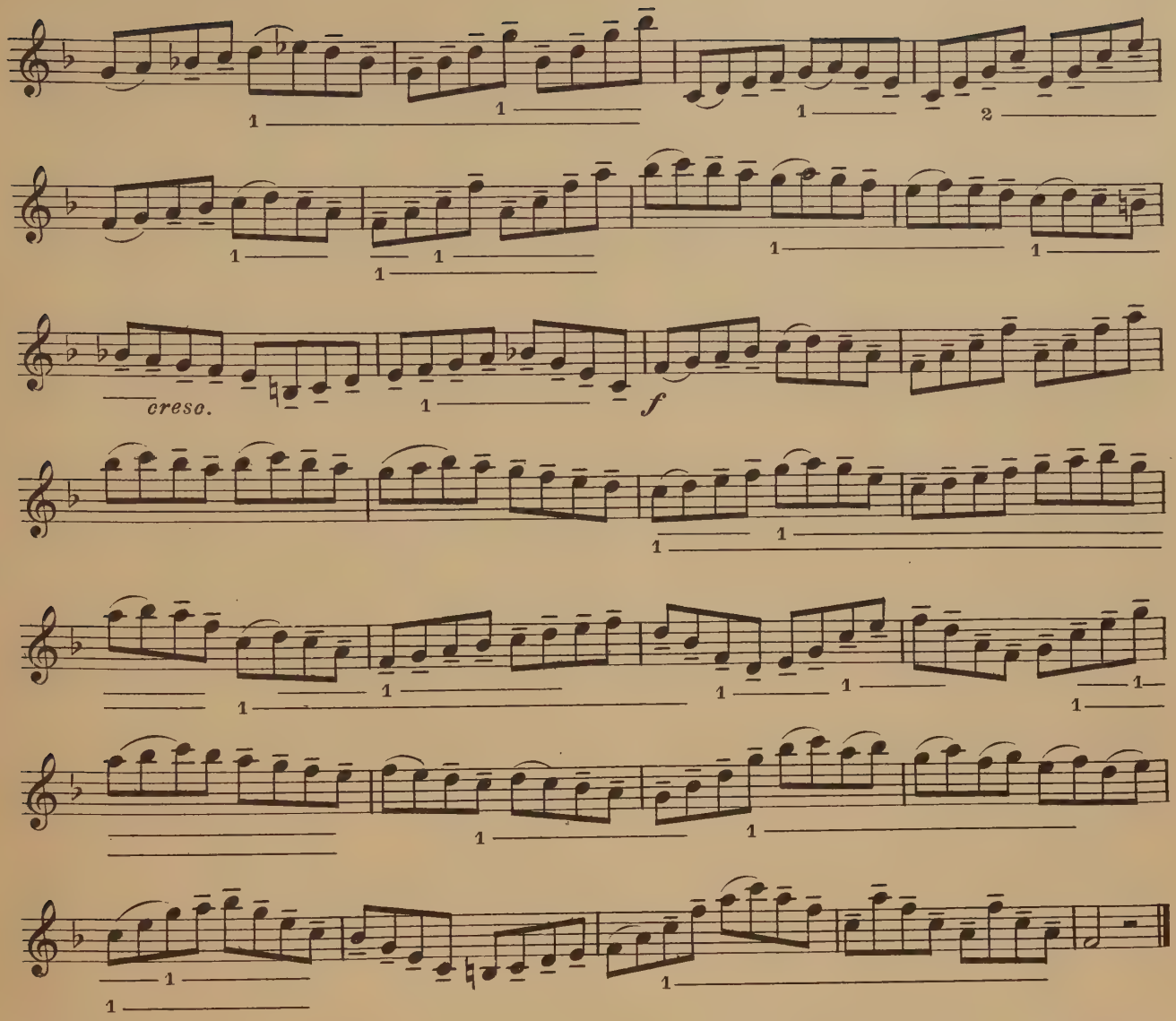
* Practise each individual chord, with its various chromatic alterations. This gives familiarity with every possible three-toned chord combination. The chords are grouped by fingerings, but are otherwise unrelated; hence the series should never be played as a continuous exercise.

STUDY in string crossing

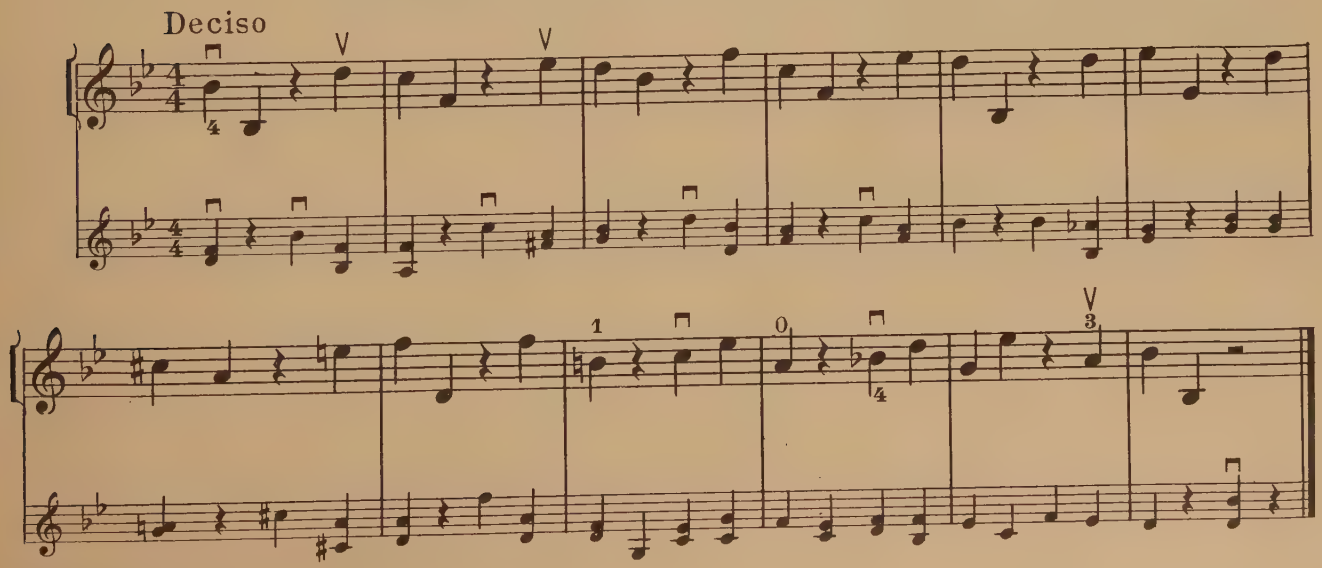


STUDY in long, quick strokes on single tones.



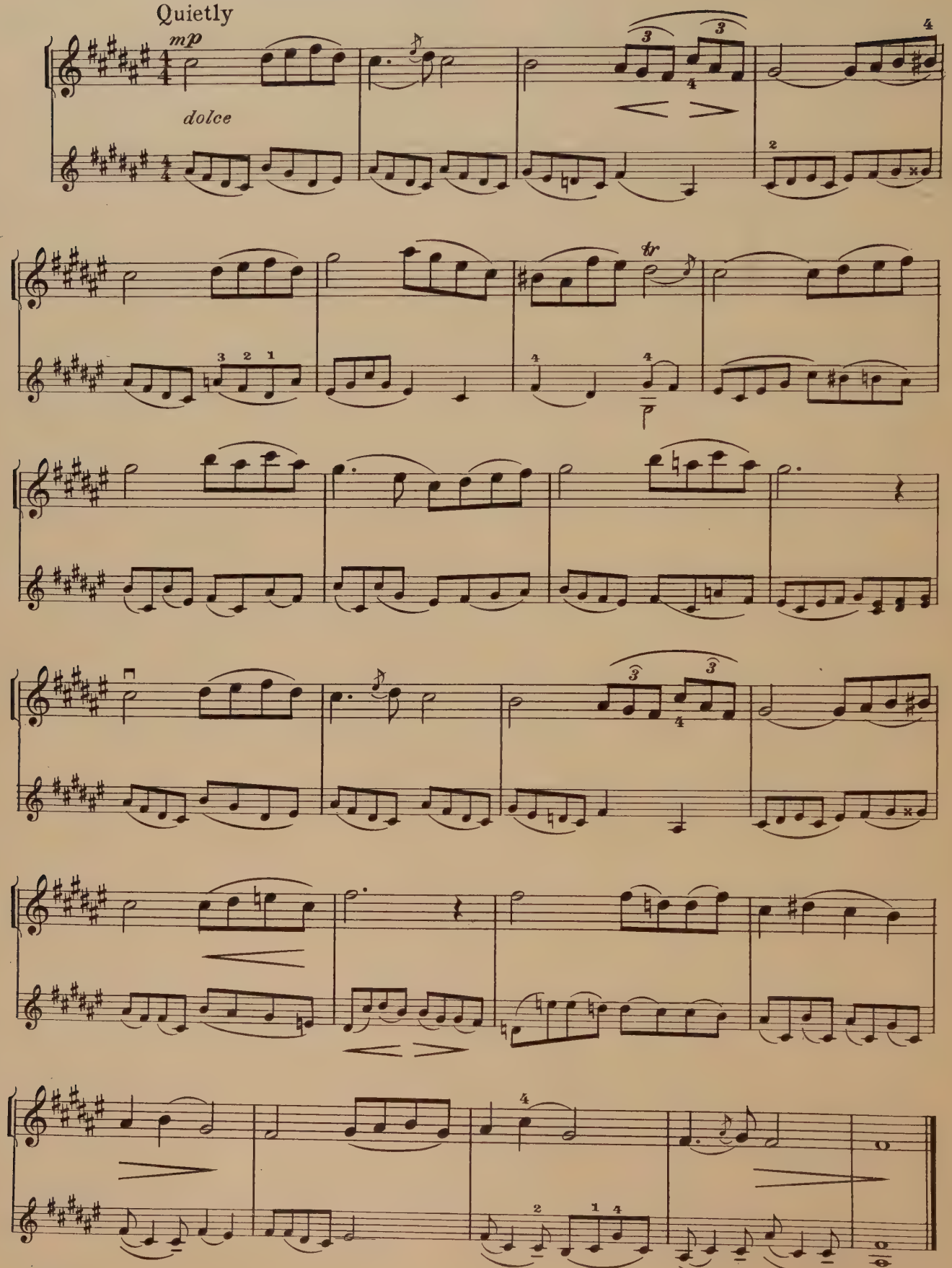


GREETINGS! CORELLI, TARTINI, VIVALDI.

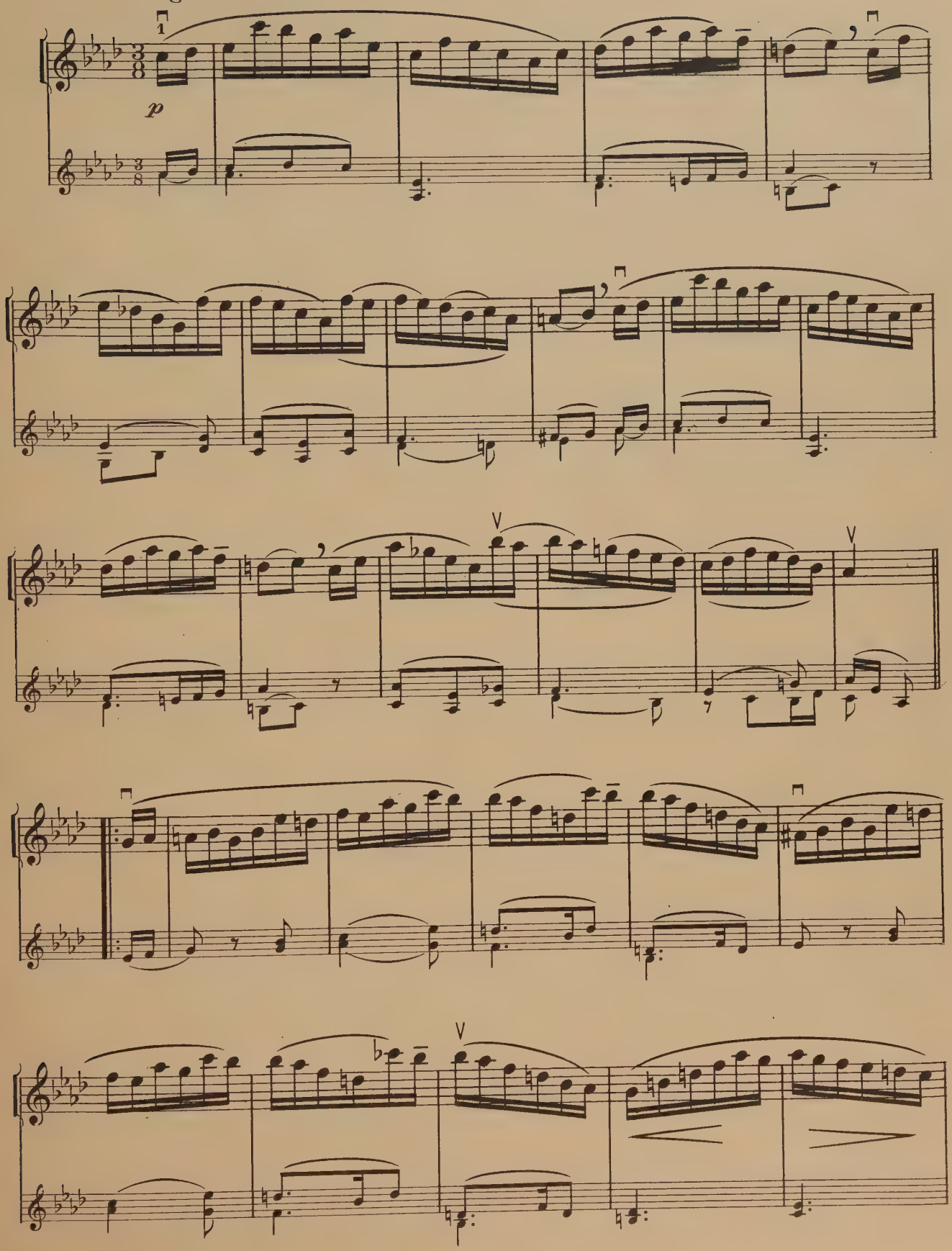


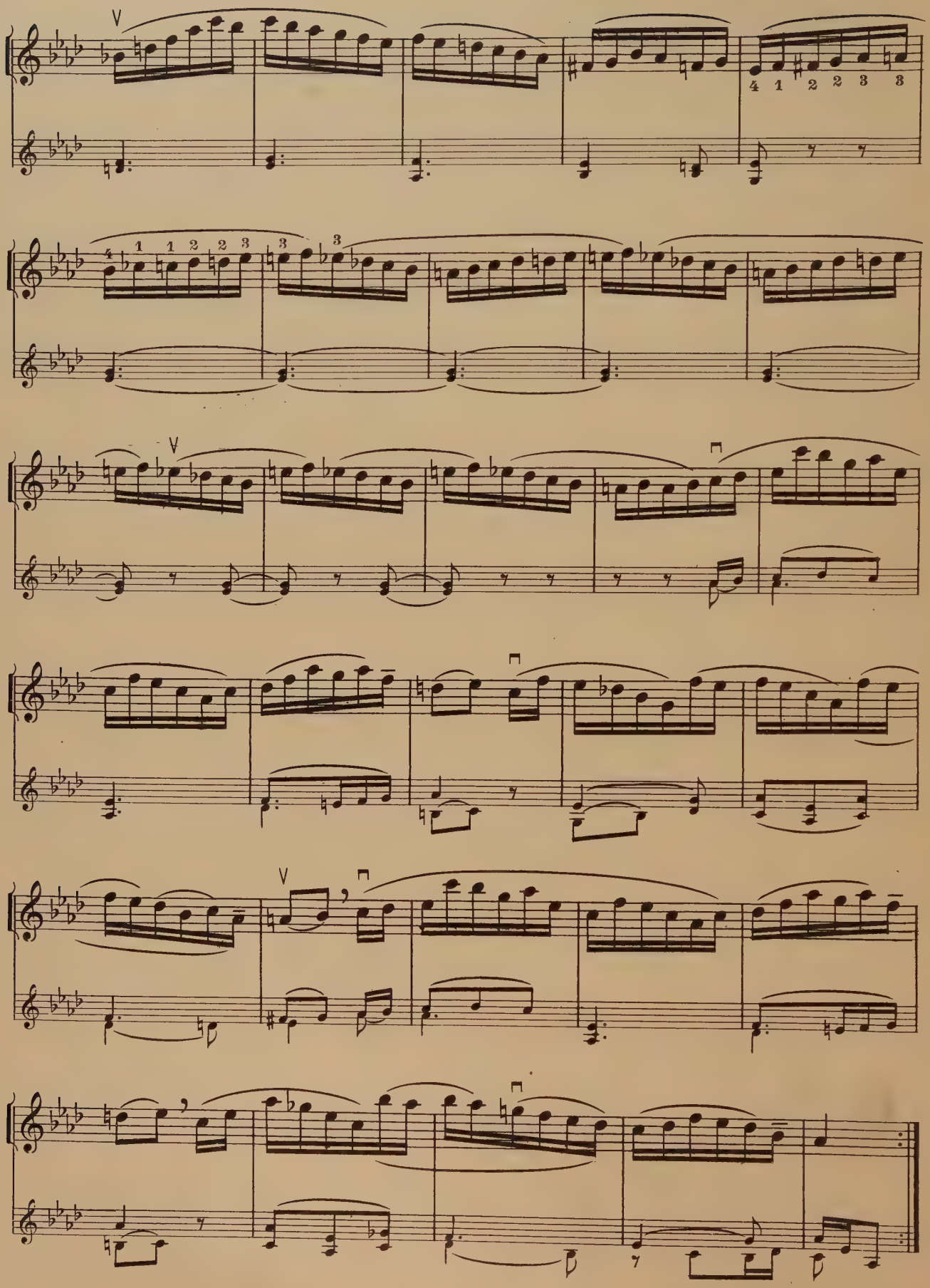
(Entirely in the Second Position)

Quietly



Allegretto amabile

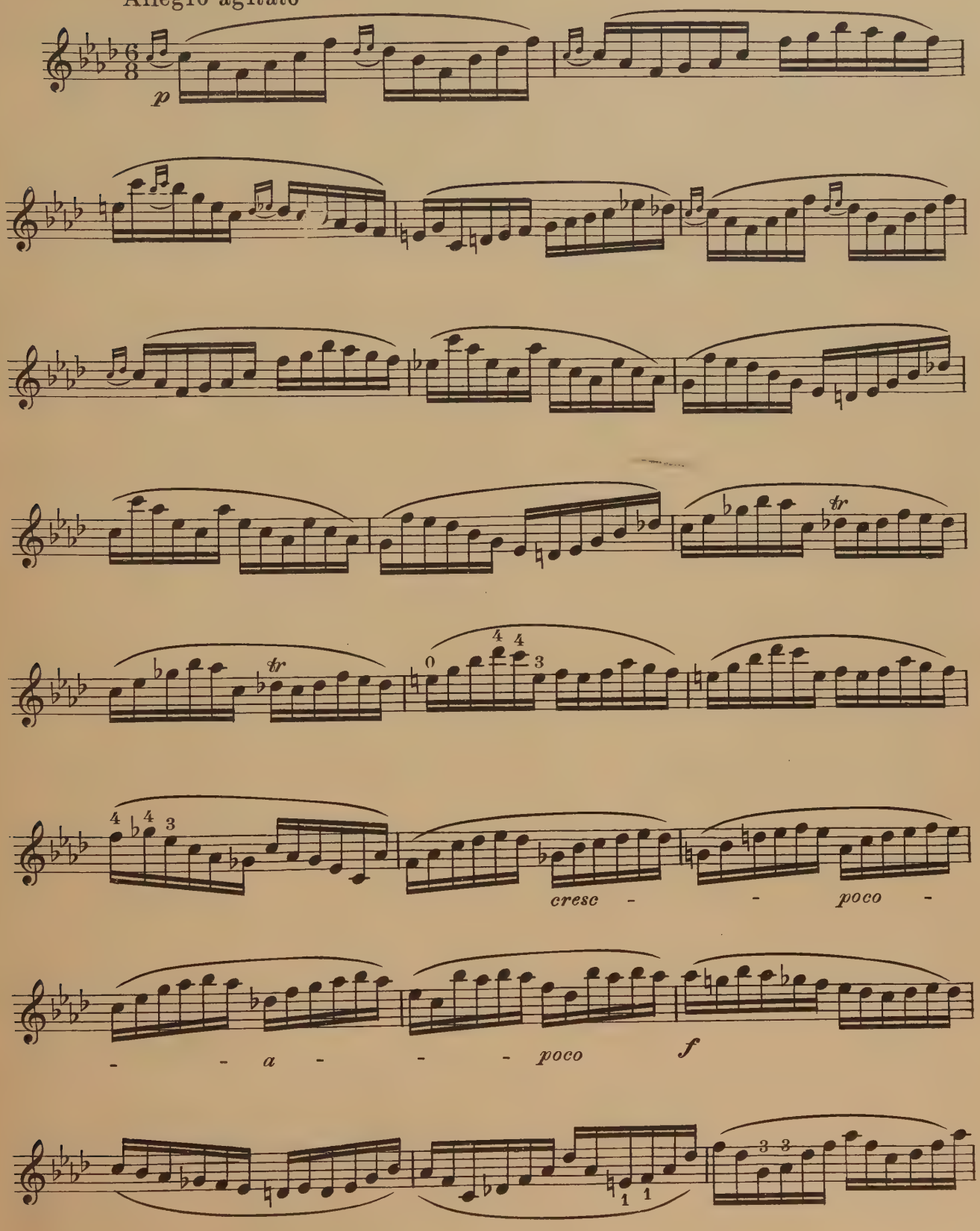


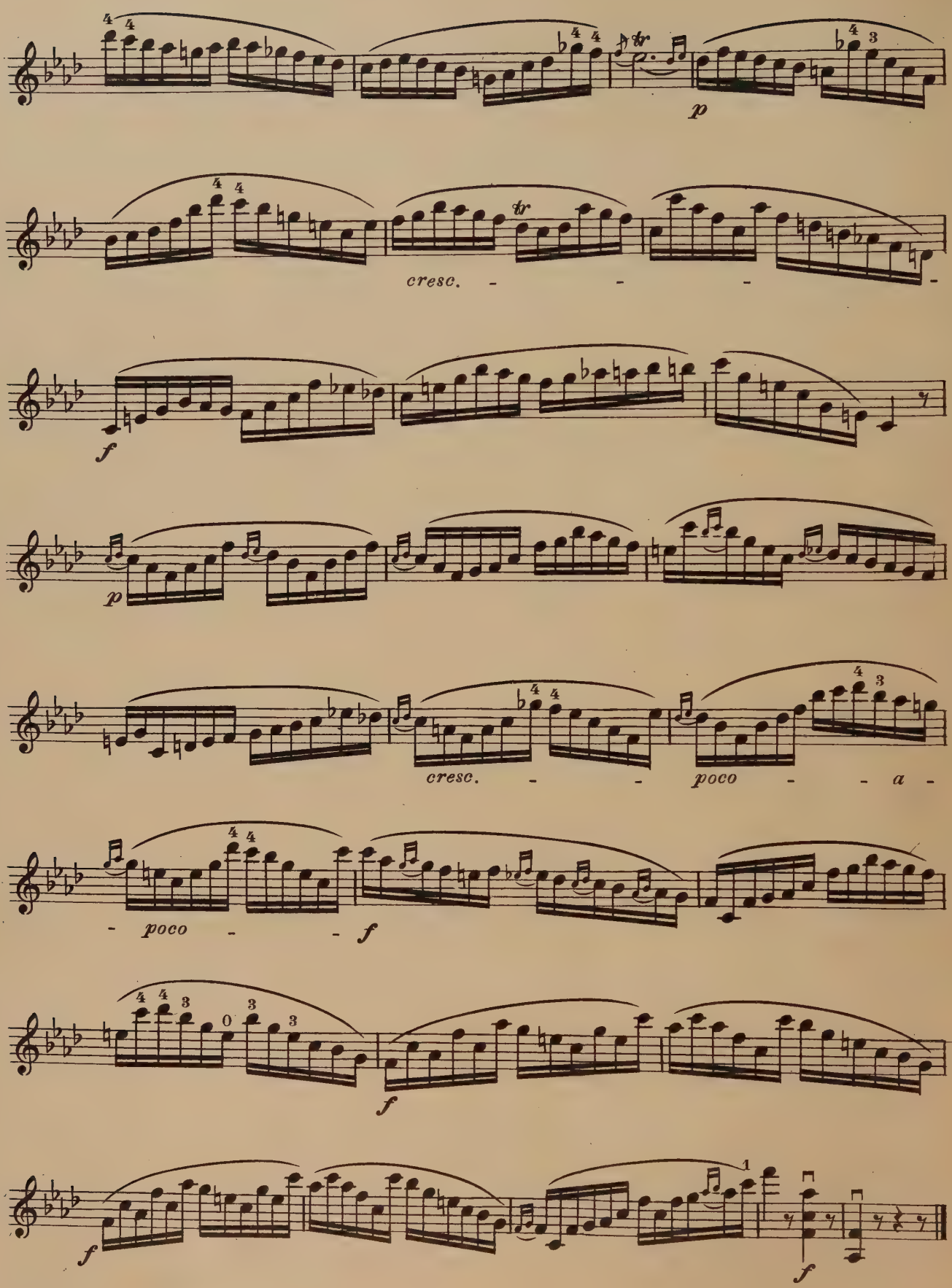


In the Second Position throughout.

CHARLES DANCLA
Op. 73, No. 9

Allegro agitato

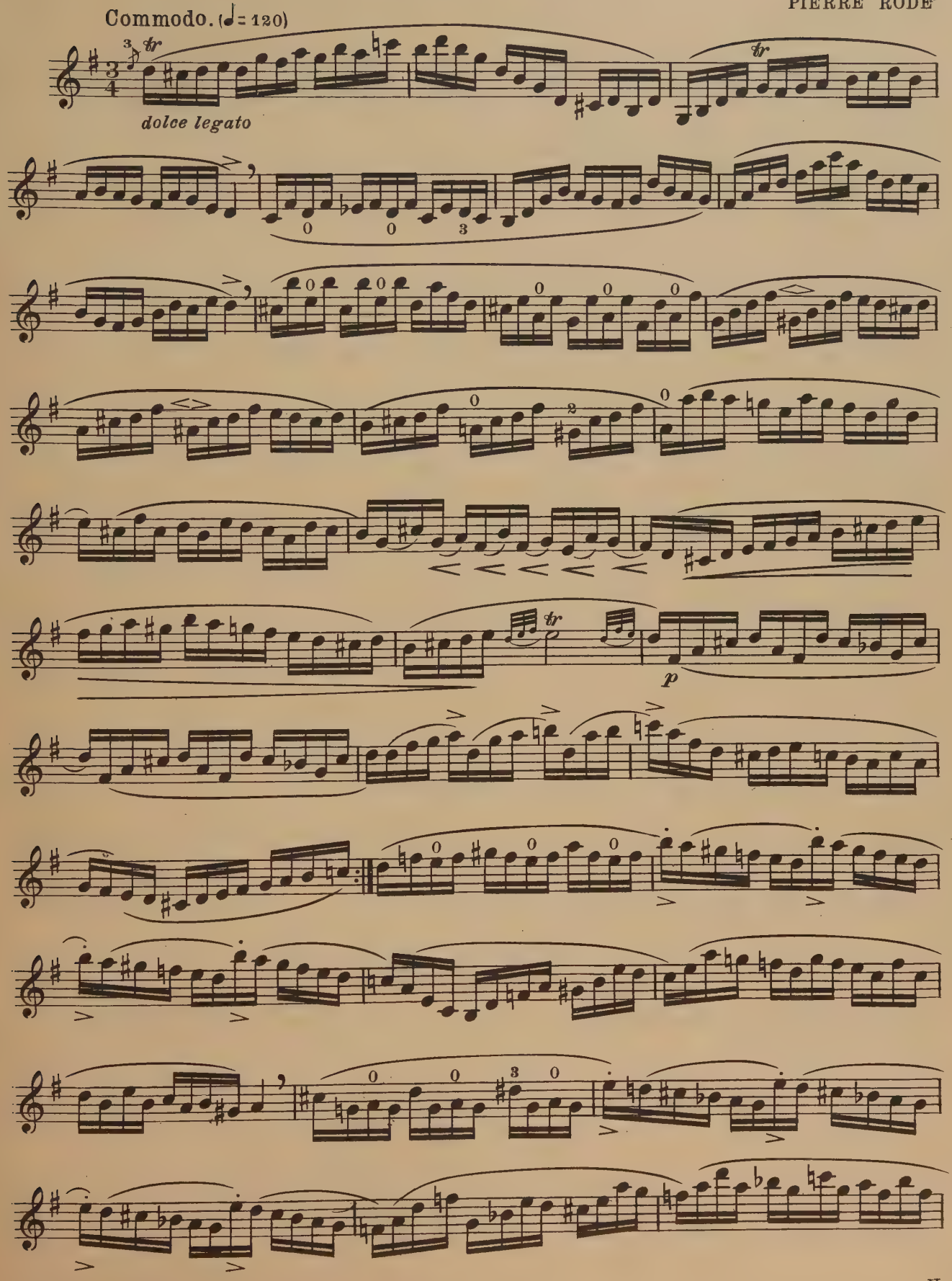


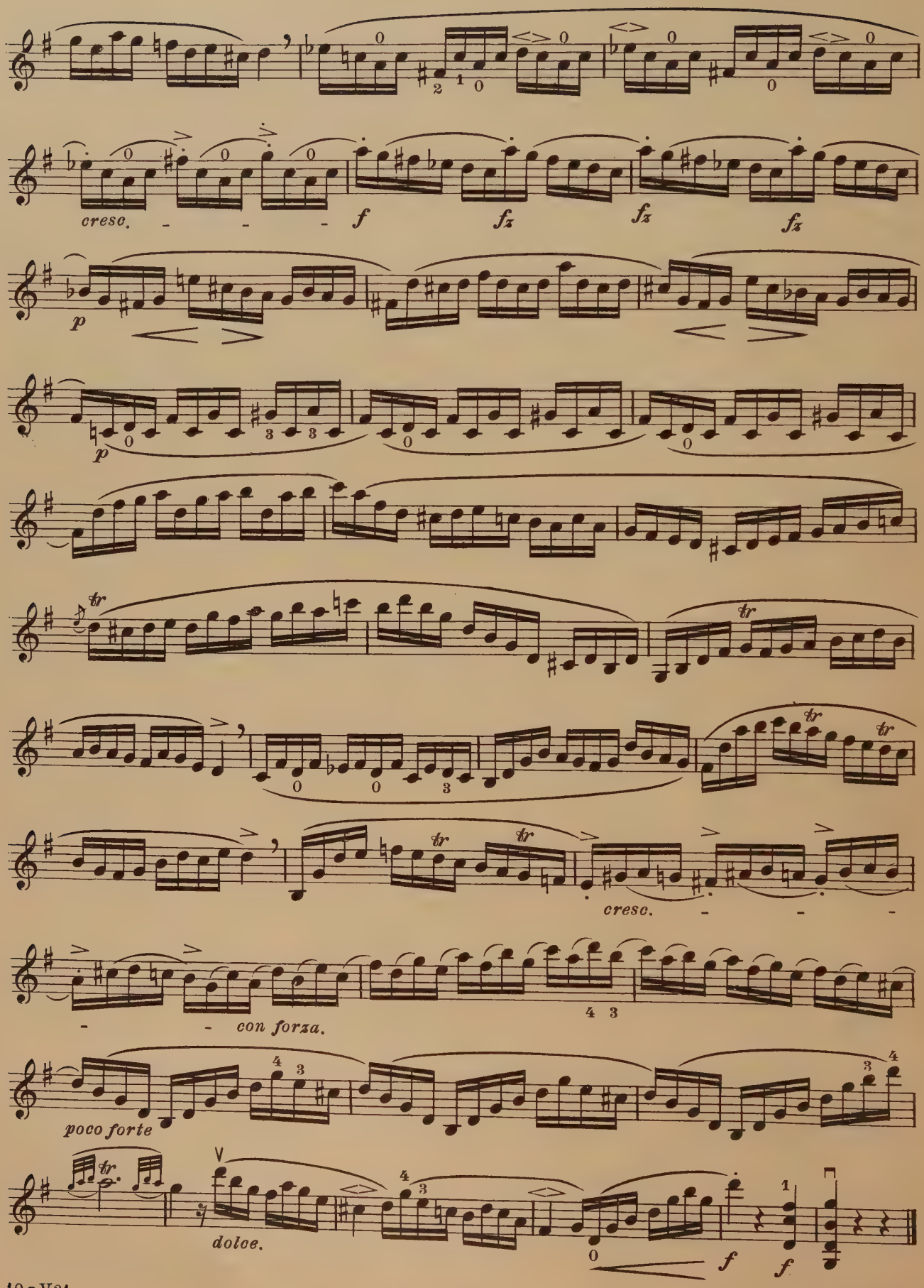

p
cresc.
f
p
cresc.
poco
a
poco
f
f
f
f

STUDY IN LEGATO

No. 3 from Twenty Four Caprices.

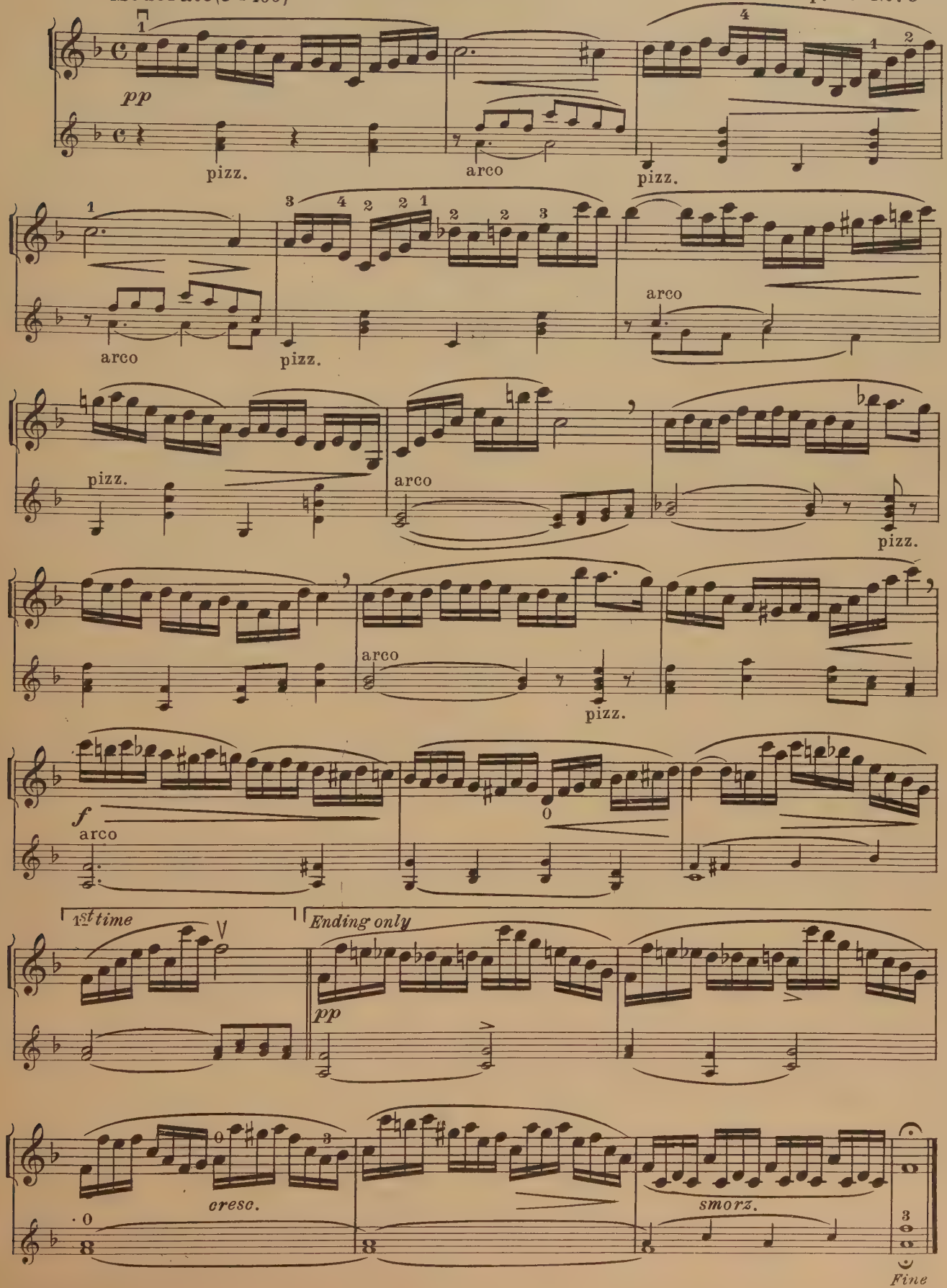
PIERRE RODE

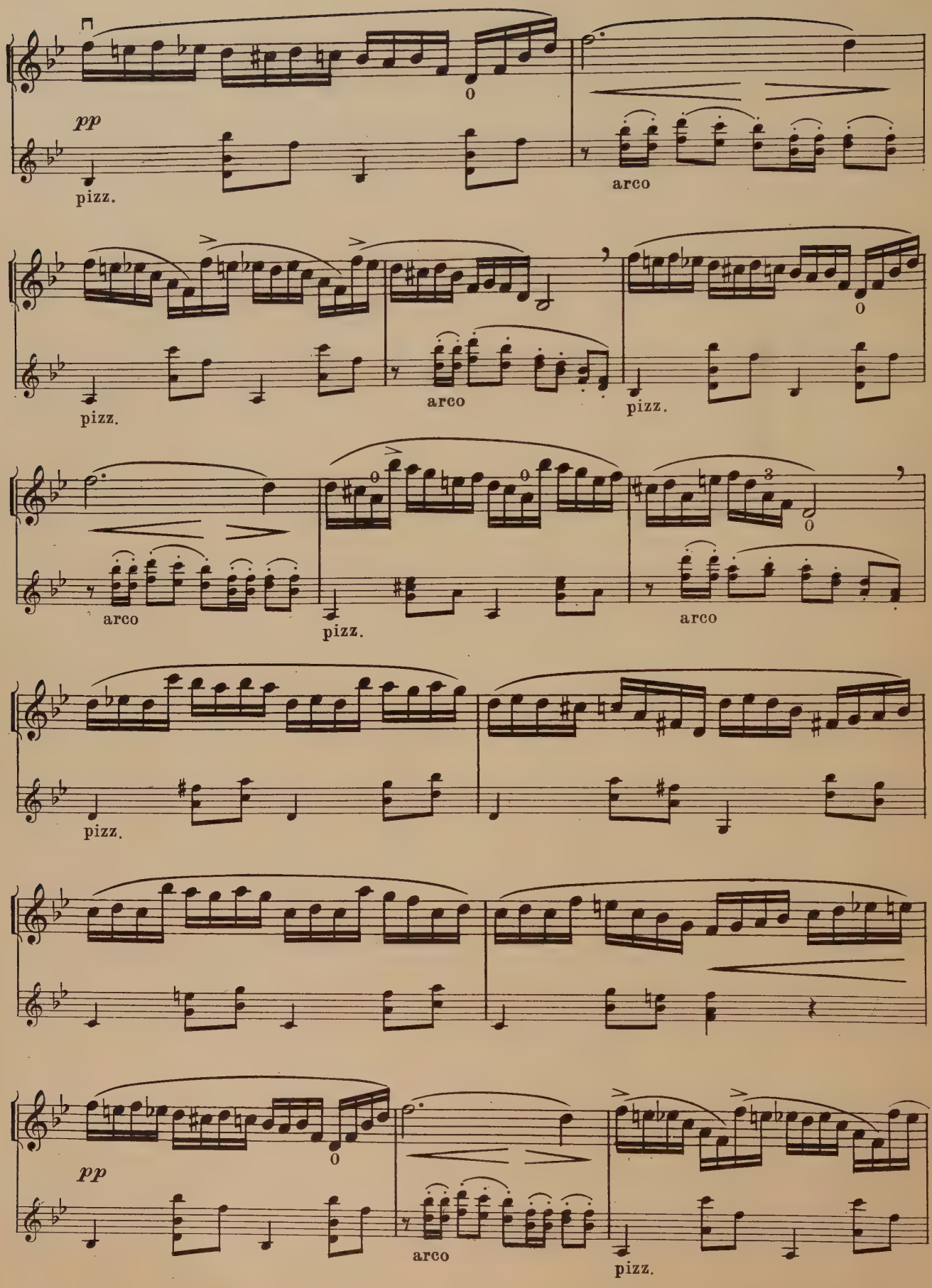


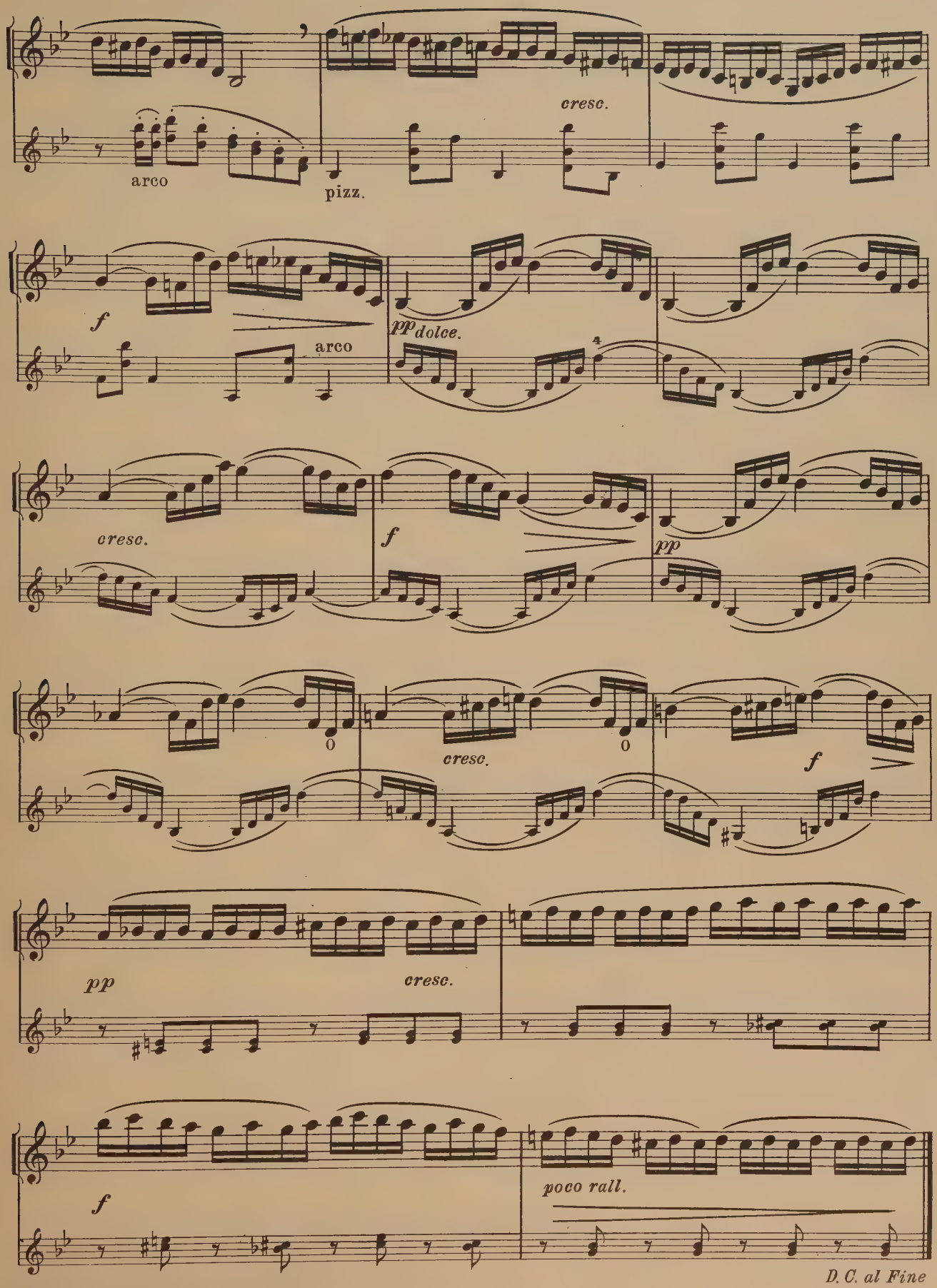

cresc.
f
fz
fz
fz
p
p
tr
tr
tr
tr
tr
cresc.
con forza.
poco forte
dolce.
f
f

STUDY FOR LEGATO IN SLURRED GROUPS

DELPHIN ALARD
Op. 10 No. 9

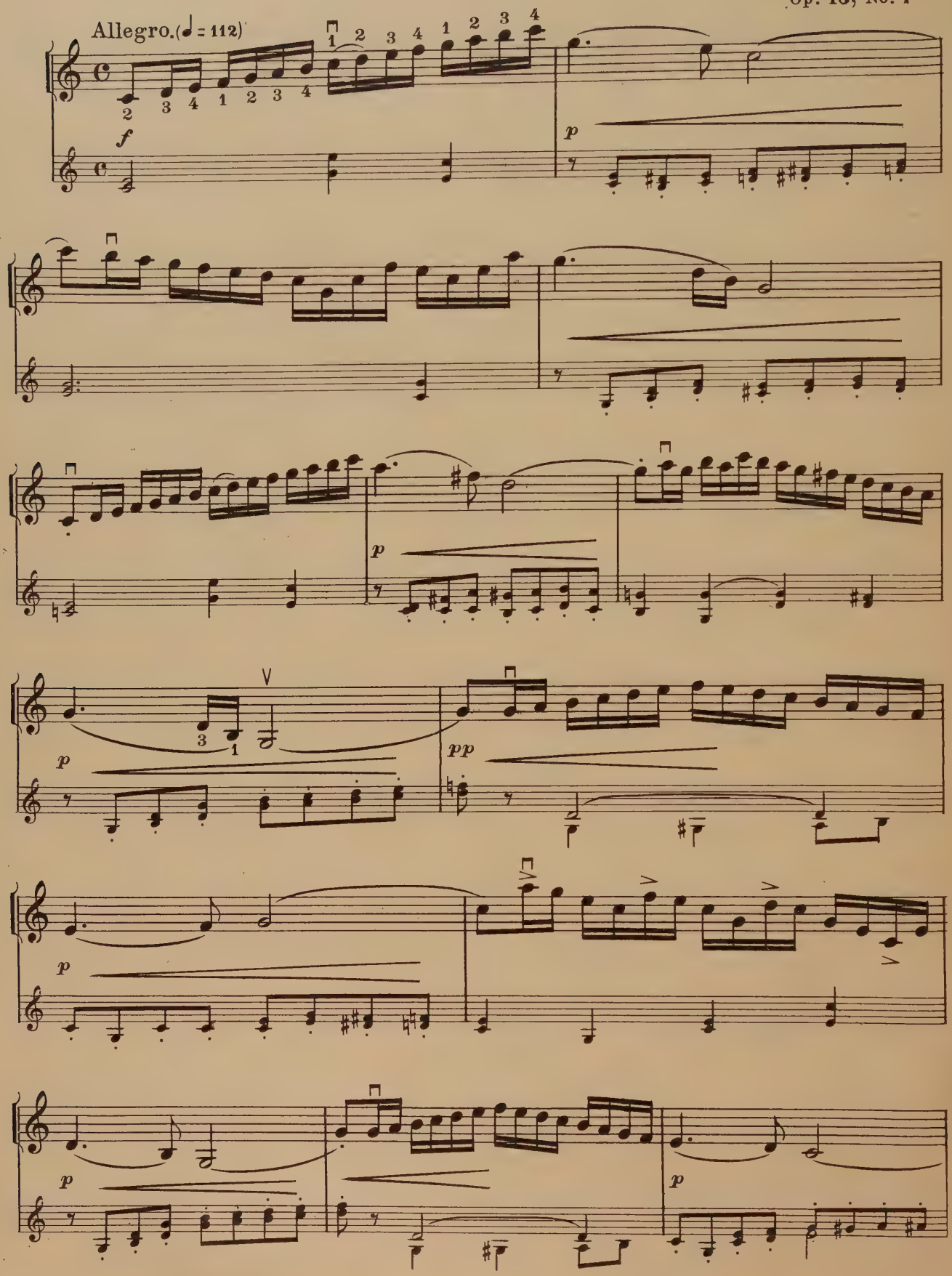


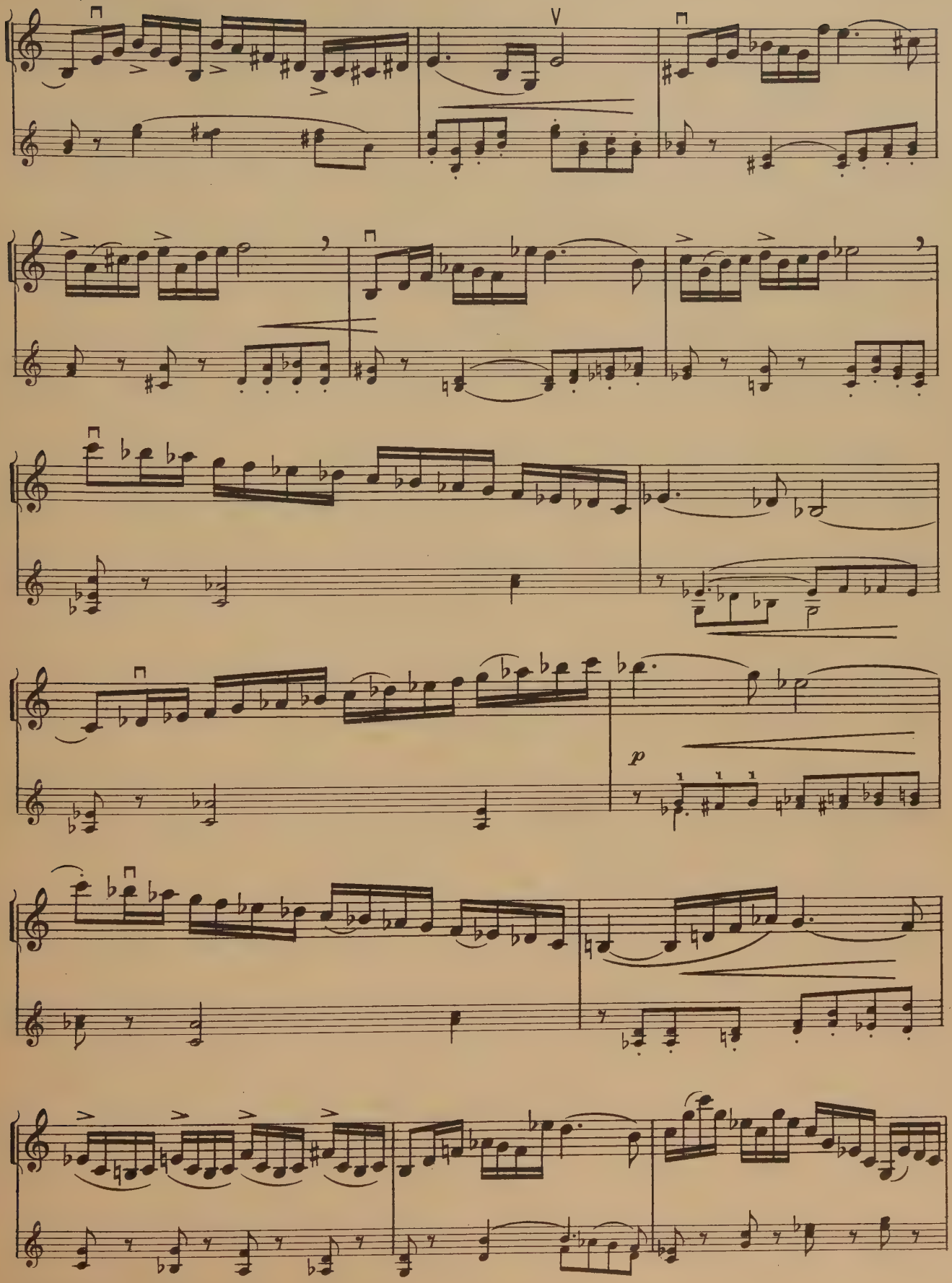

pp
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
pp
arco
pizz.


arco
pizz.
cresc.
f
arco
pp dolce.
cresc.
f
pp
cresc.
f
pp
cresc.
poco rall.
D. C. al Fine

STUDY for Legato in Short Separate Strokes

DELPHIN ALARD
Op. 10, No. 7

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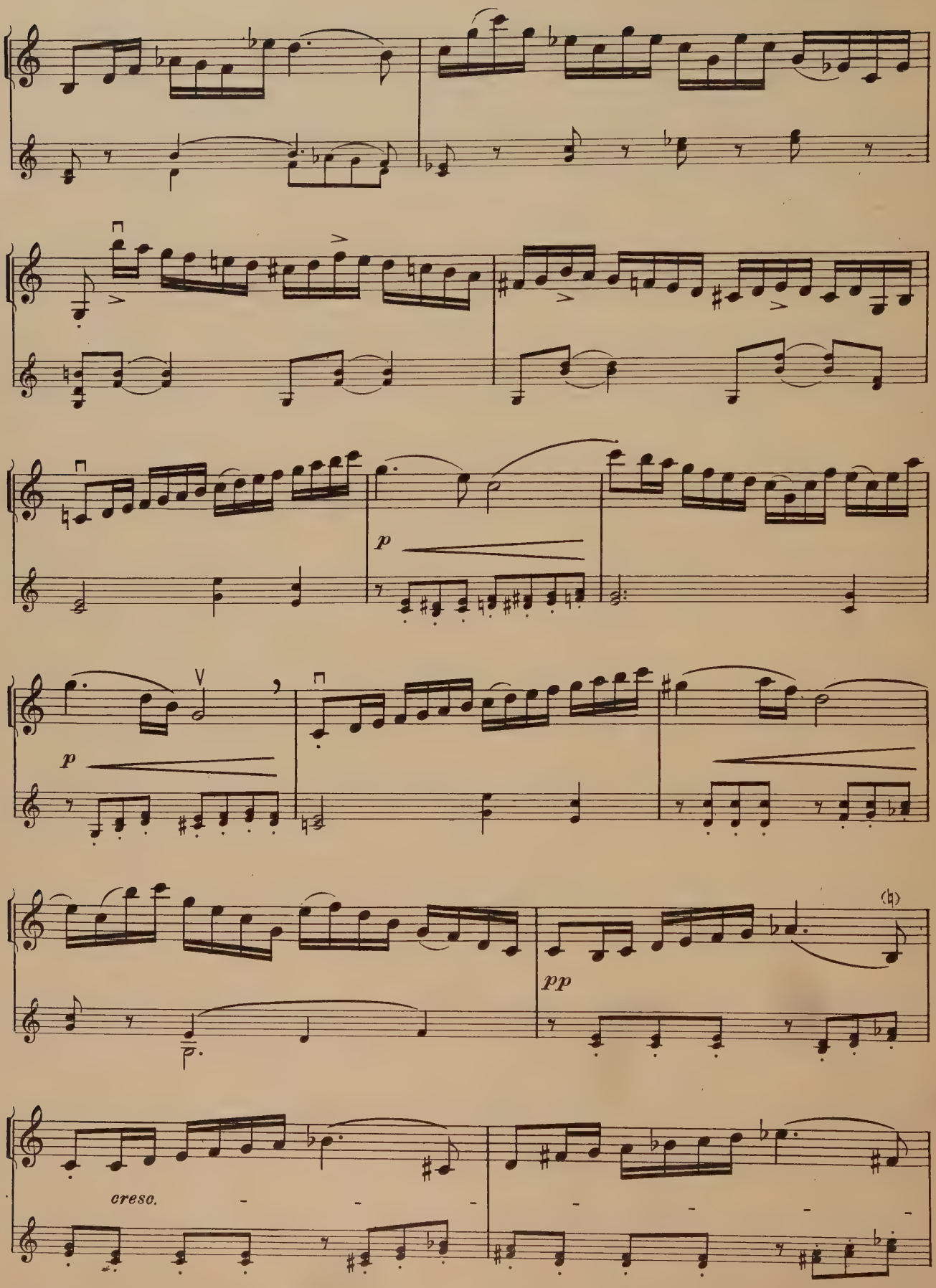
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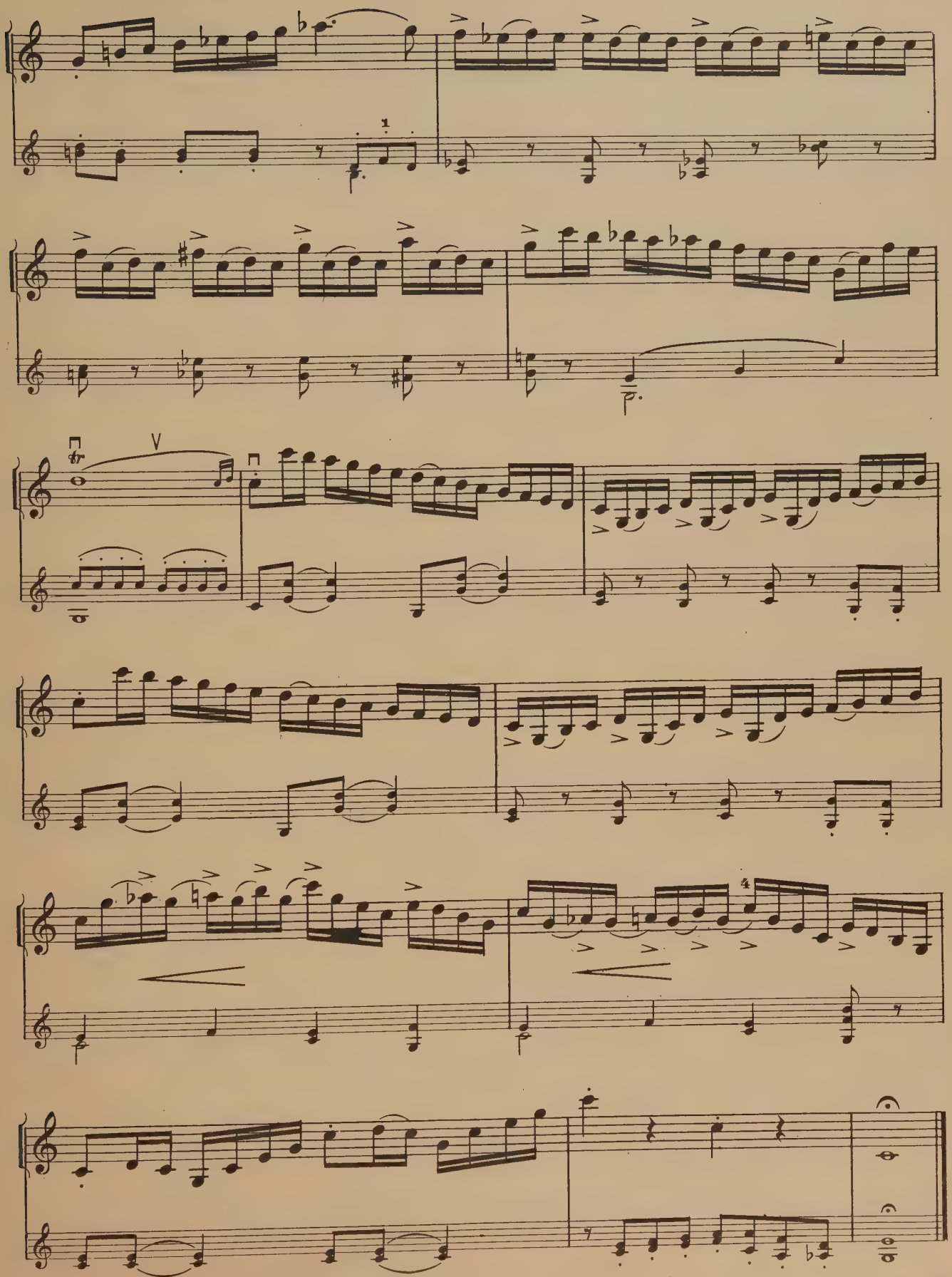
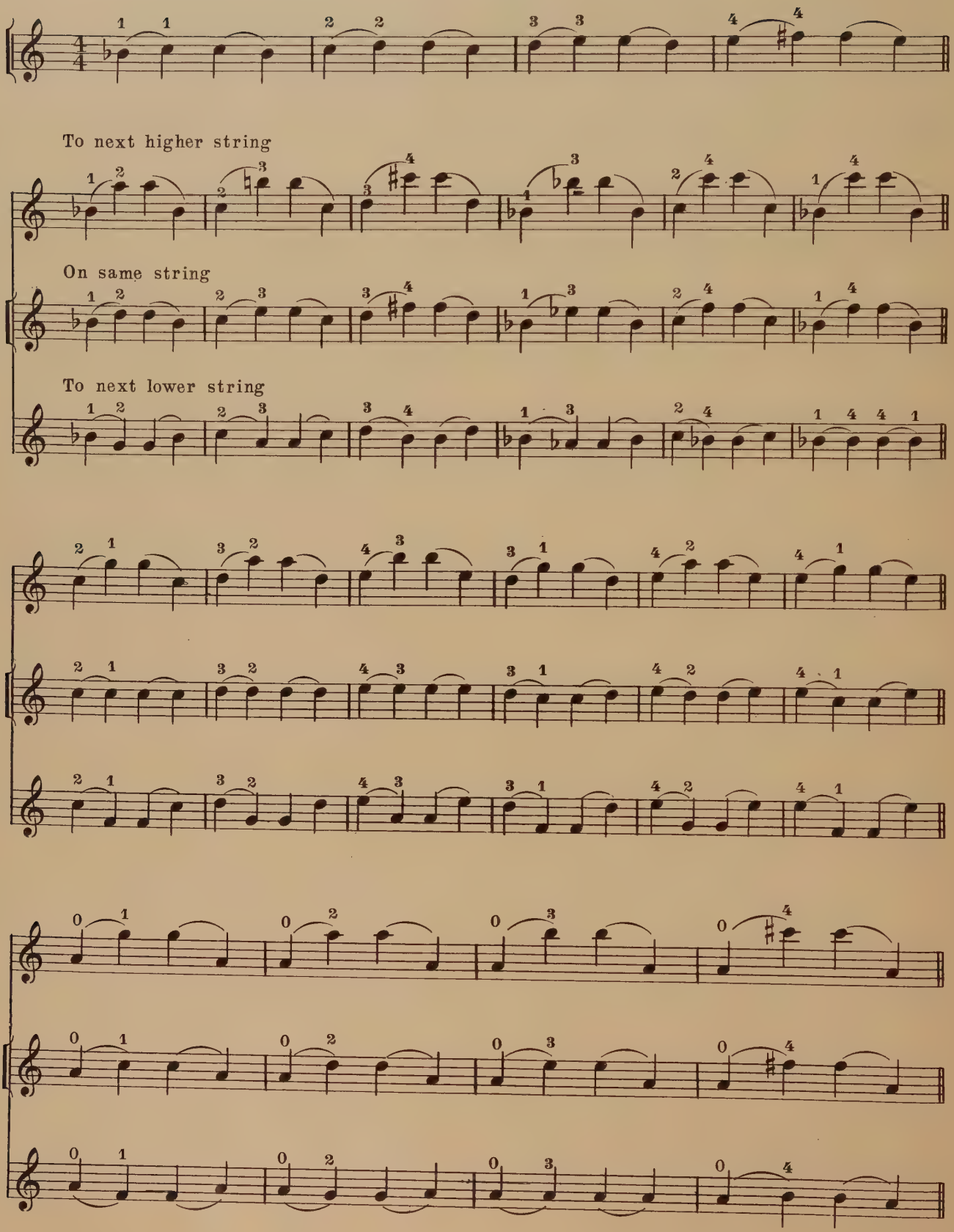
p
pp
cresc.



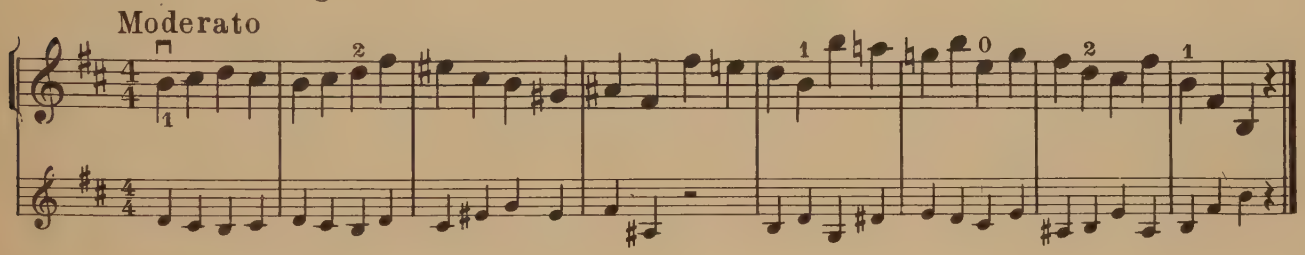
SHIFTING

From First to Second Position



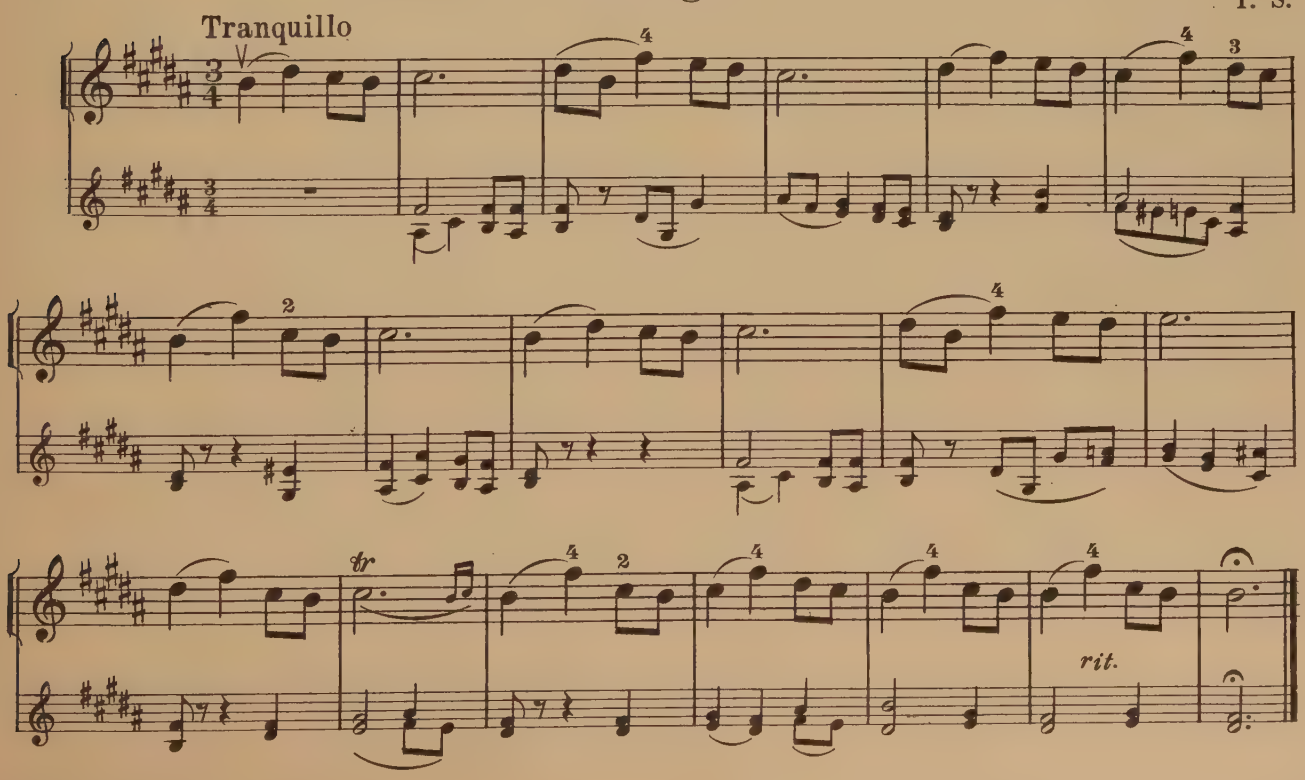
Illustrating the application of various methods of shifting from First to Second Position and reverse.

STUDY for the long decisive stroke (Grand Detaché.)



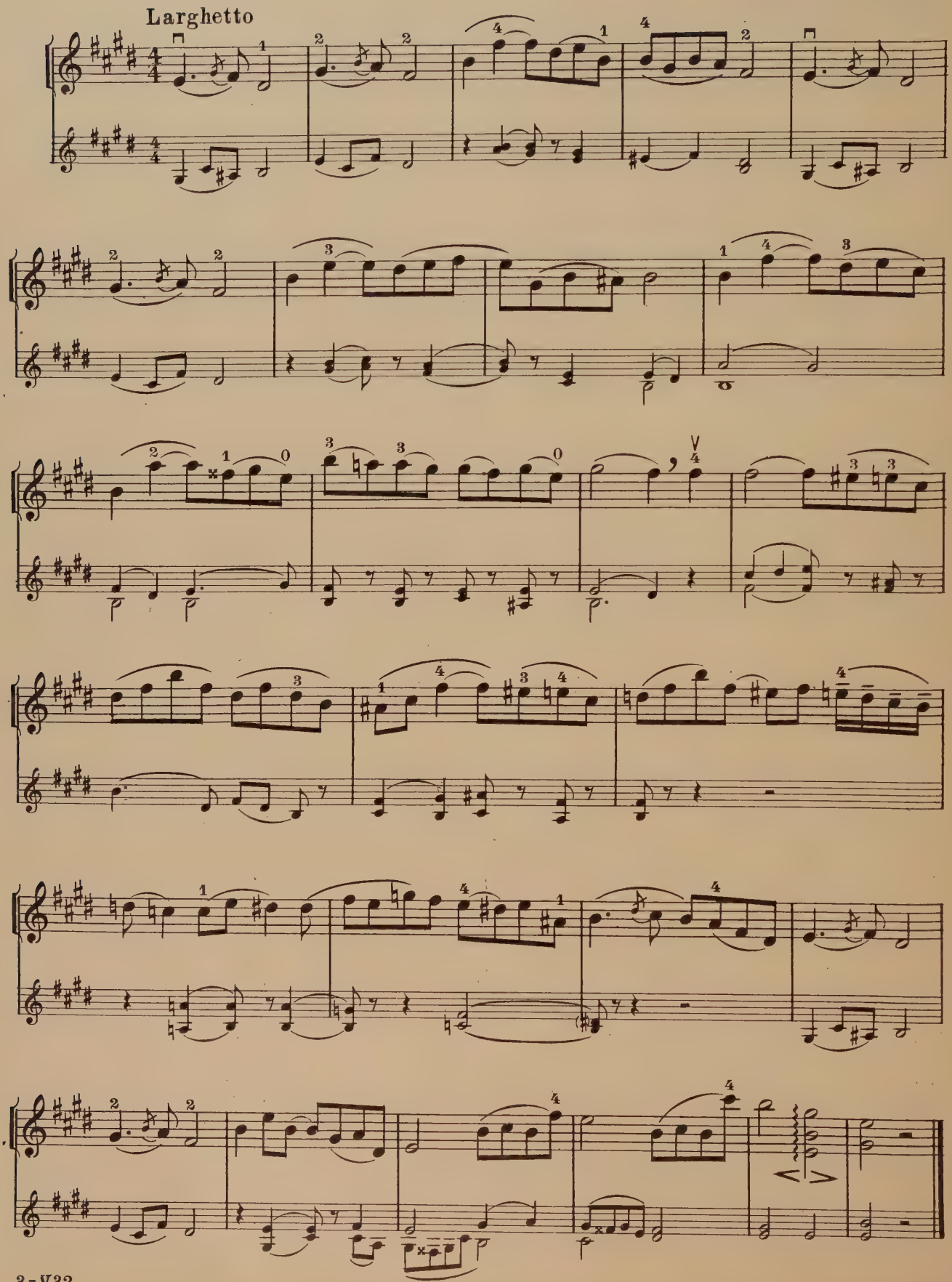
Twilight

T. S.



Song

THEODORE SPIERING

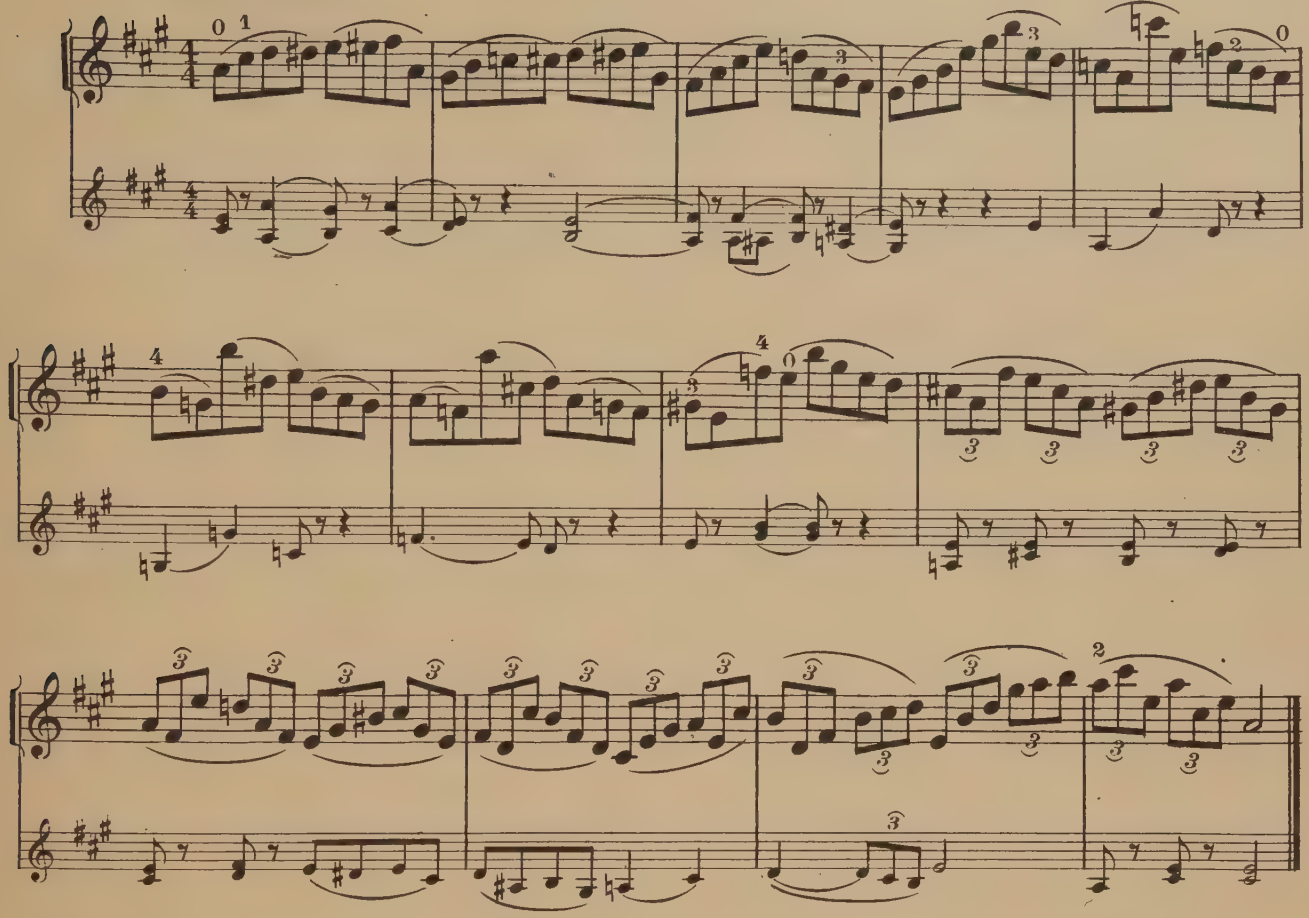


Little Study

The open string frequently gives opportunity for a change of position without applying rules for shifting

T. S.

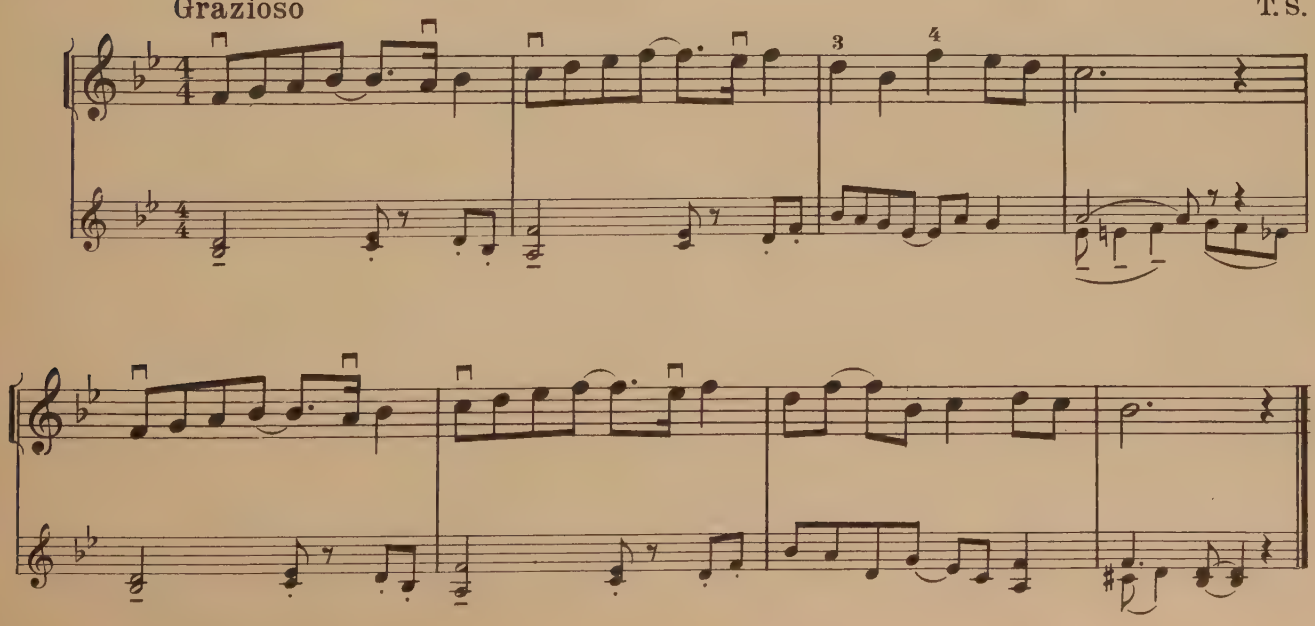
Moderato



A Rhythm With A Familiar Twist

Grazioso

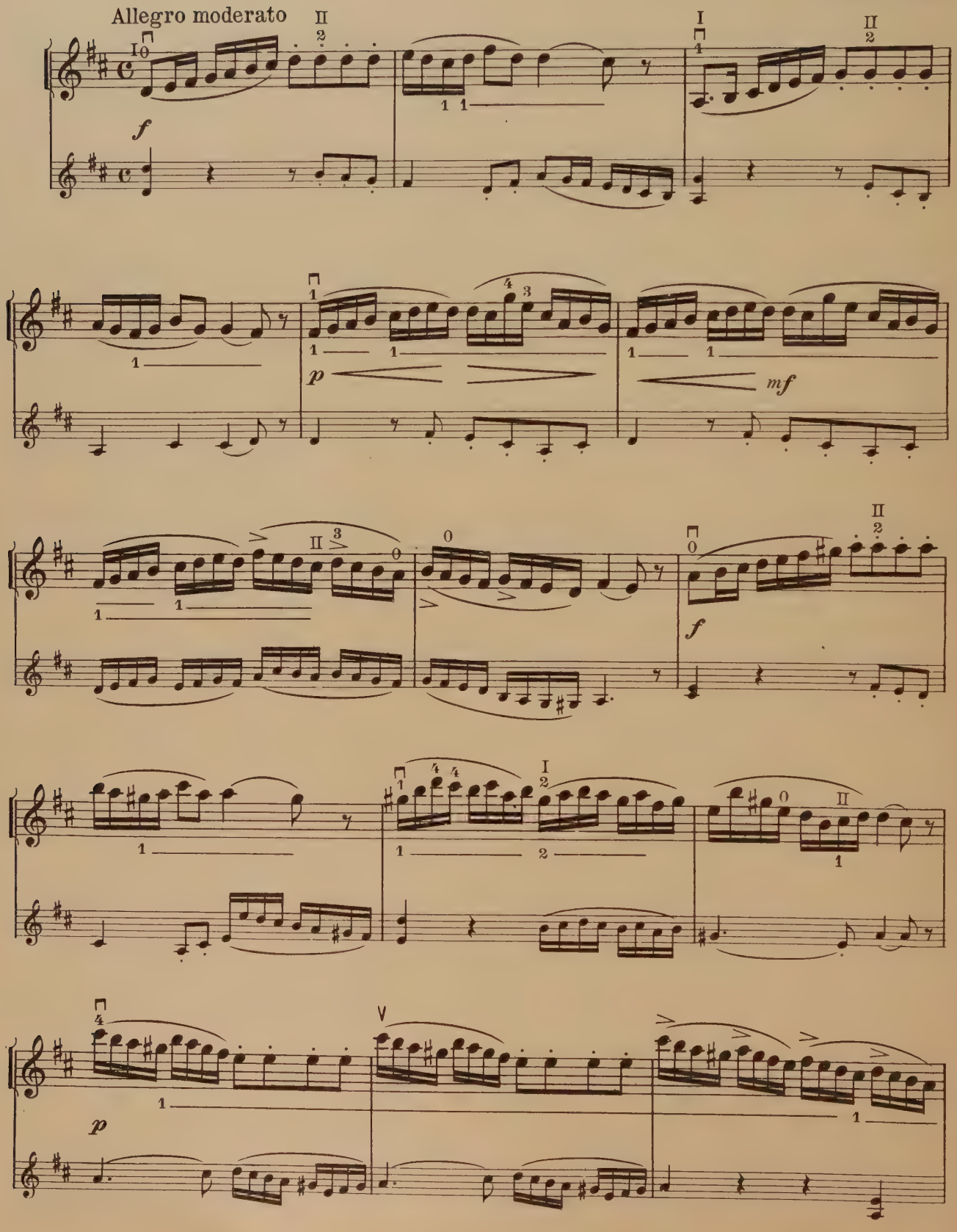
T. S.

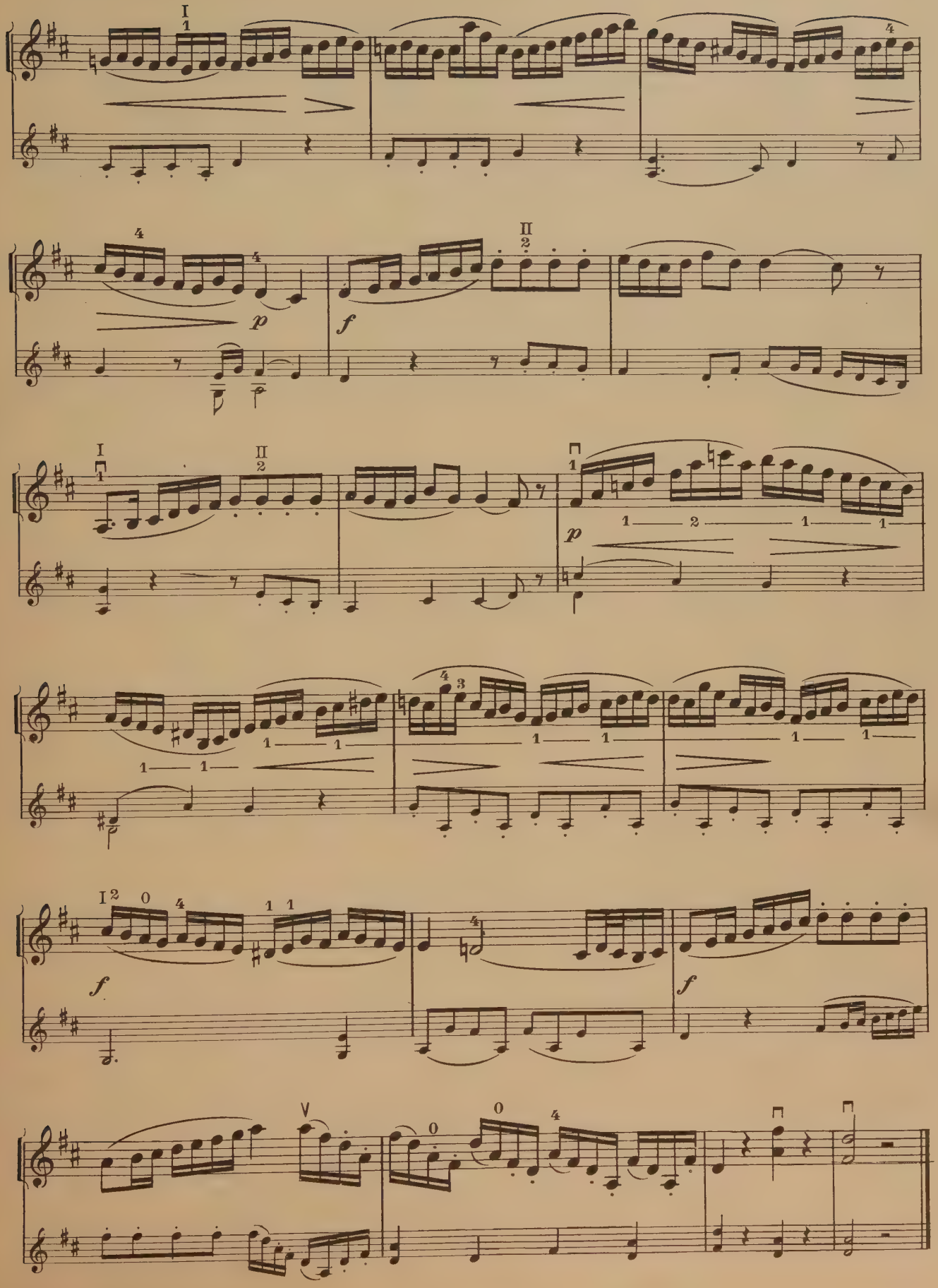


Sonatina Movement

In the First and Second Positions

HUBERT RIES




I
II
p
f
p
f
f
V

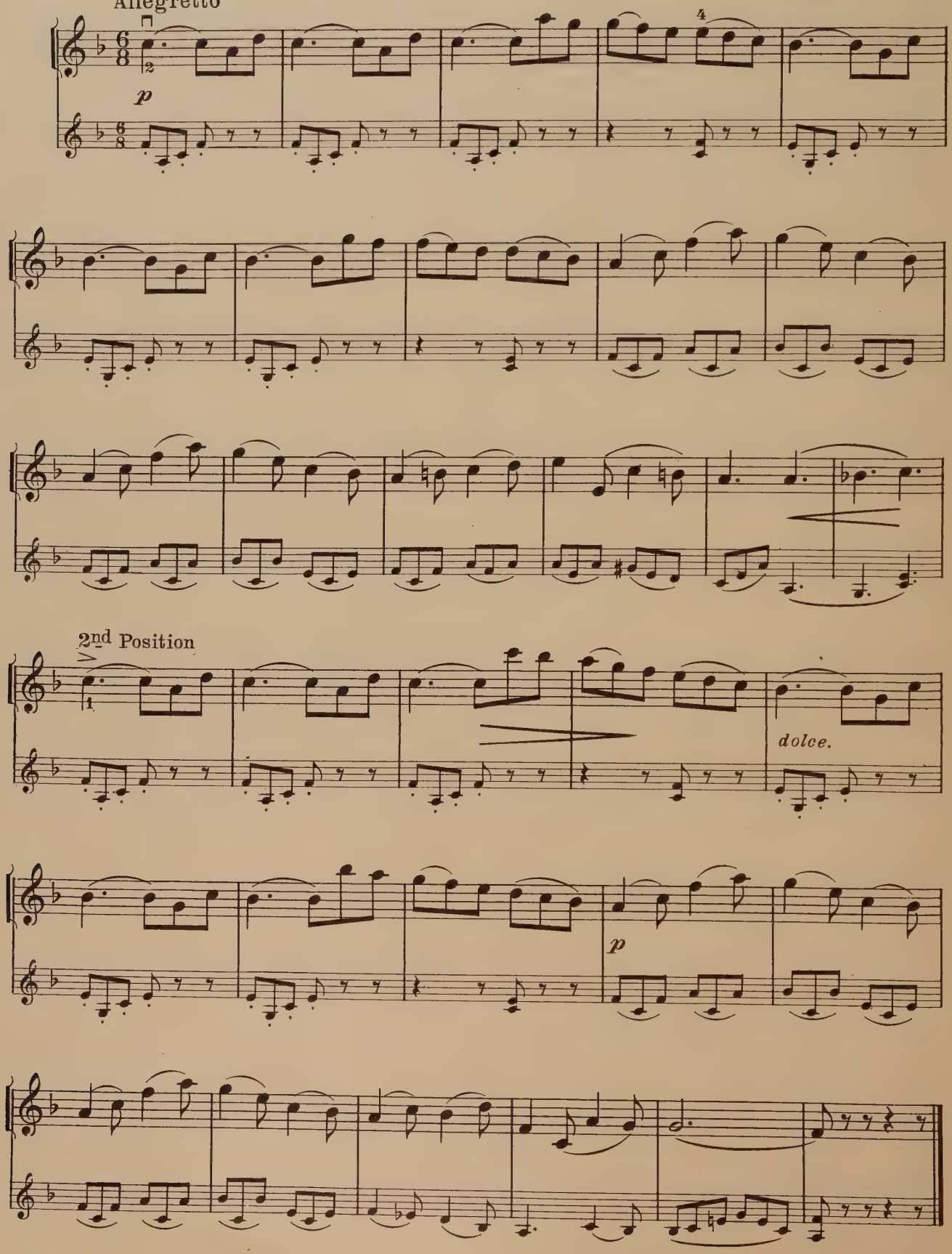
A Little Pastorale

The Theme repeated in First and Second Positions

1st Position

Allegretto

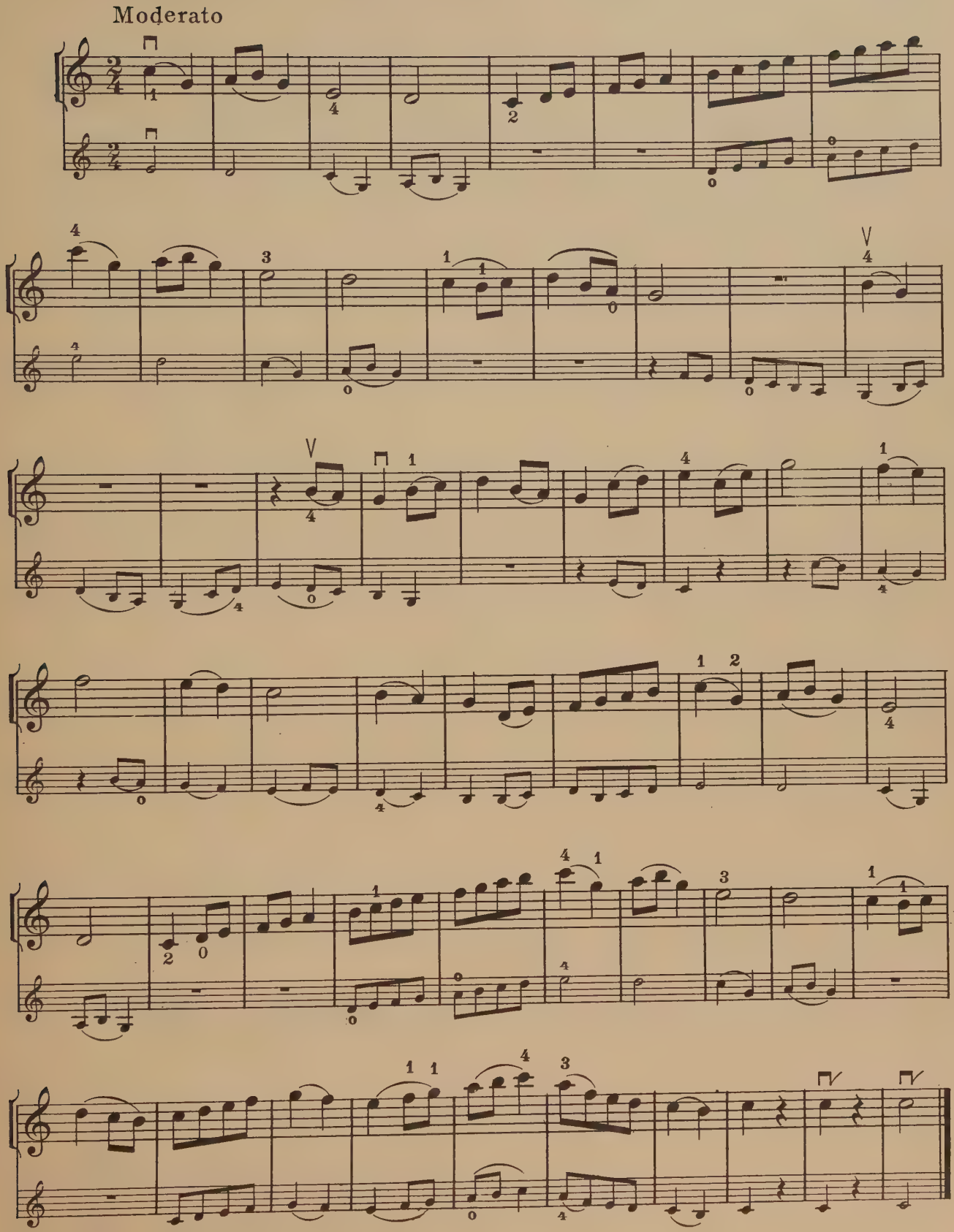
CHARLES DE BERIOT



A Game of Tag

M. W.

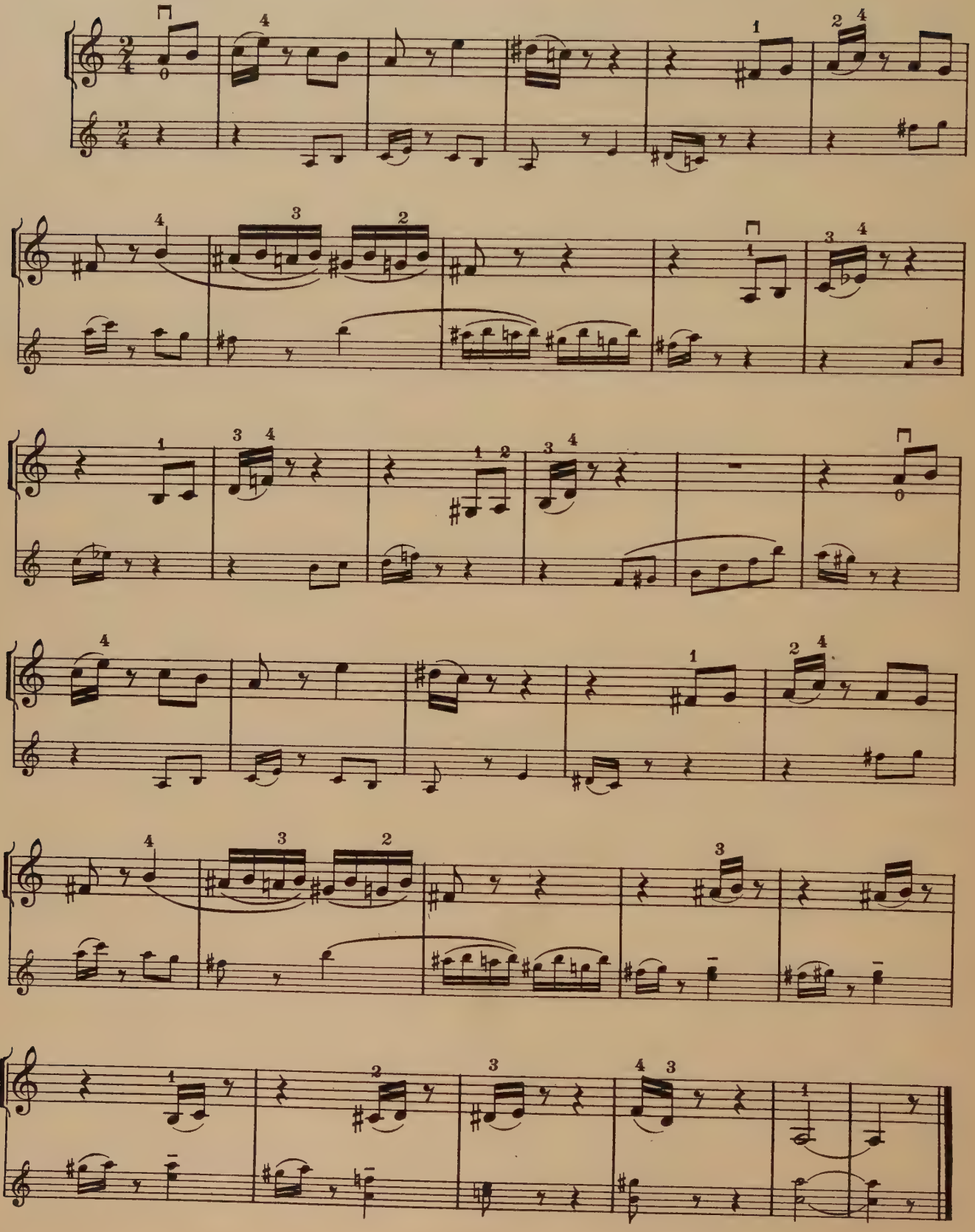
Moderato



Invention

M. W.

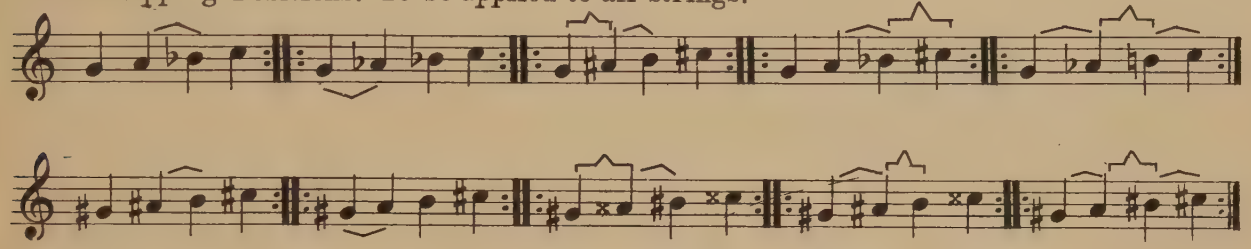
Allegretto



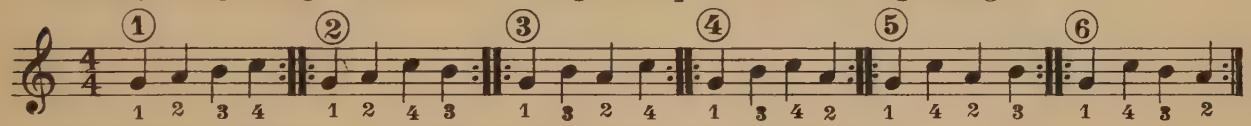
THE THIRD POSITION

Technical formulas to be mastered in various types of bowing, while also practising the studies which follow.

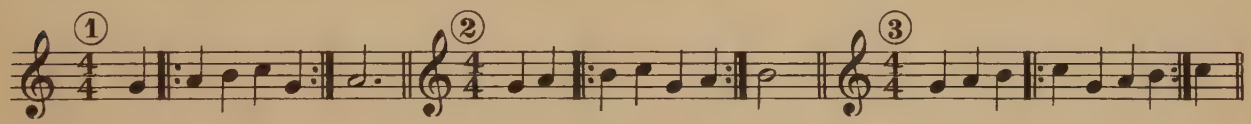
Other Stopping Positions. To be applied to all strings.



Six Changes beginning with the First Finger. Repeat on remaining strings.

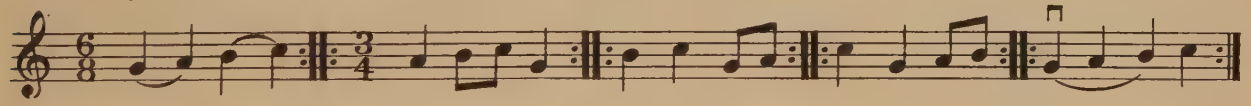


Three Rhythmic Variants to be applied to each of the Six Changes.



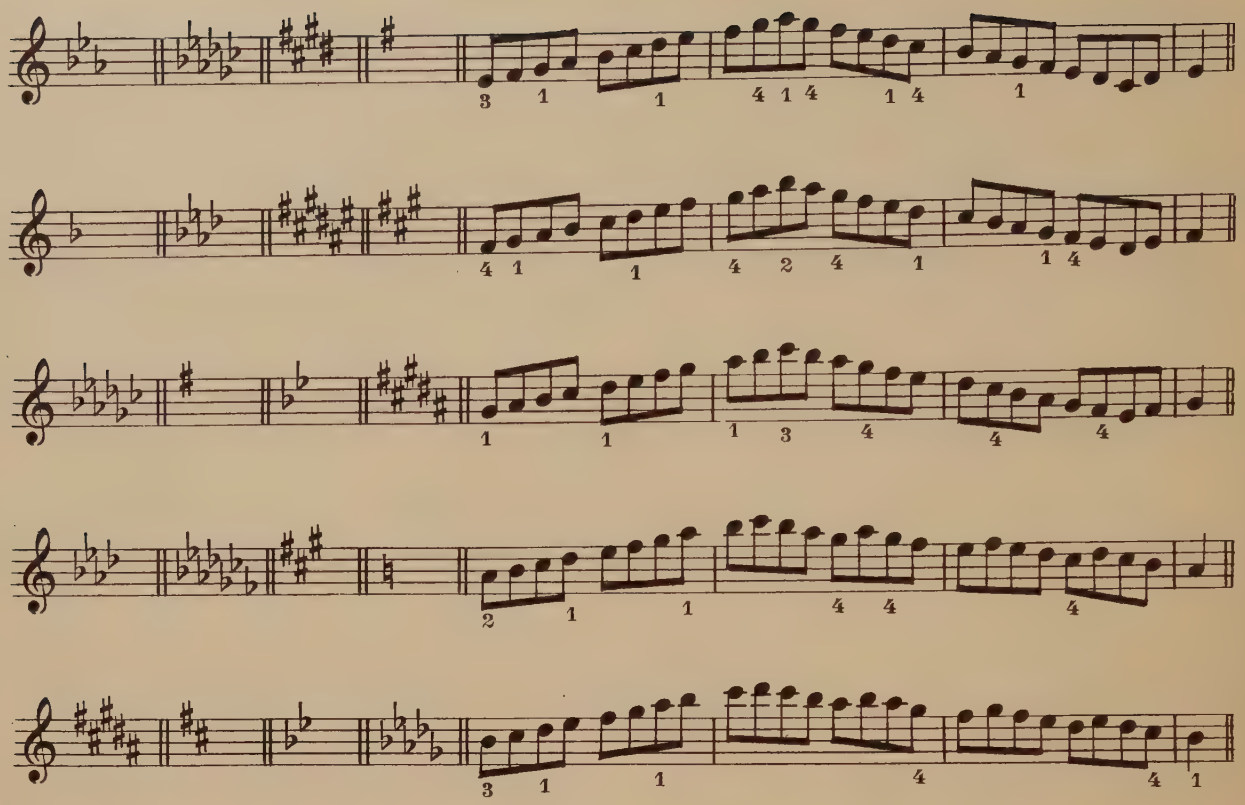
Play the repeated measure either three or seven times.

Other rhythms which may be applied to the Six Changes.

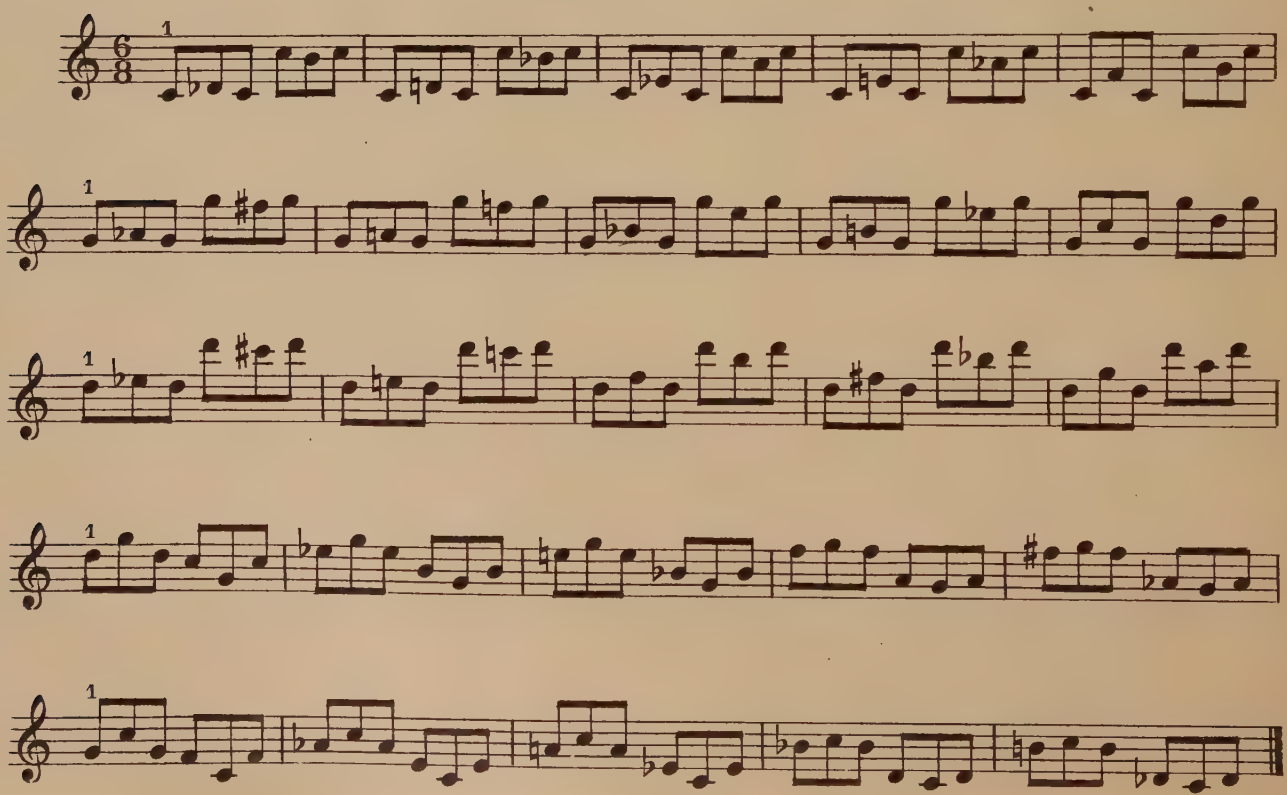


MAJOR AND MINOR SCALES IN ALL KEYS

Apply each signature to the following Scale form. Use both Harmonic and Melodic Minor.

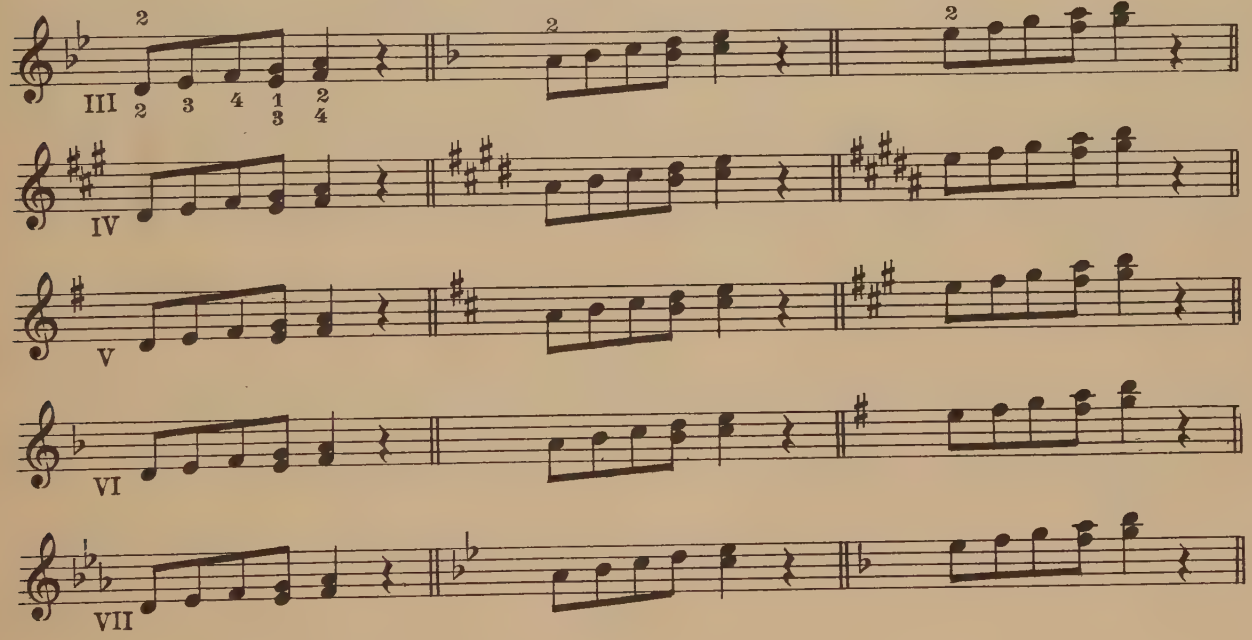


String Crossing Exercise, combining expansion and contraction within the left hand.



DOUBLE STOPS: Intervals formed on adjoining strings.

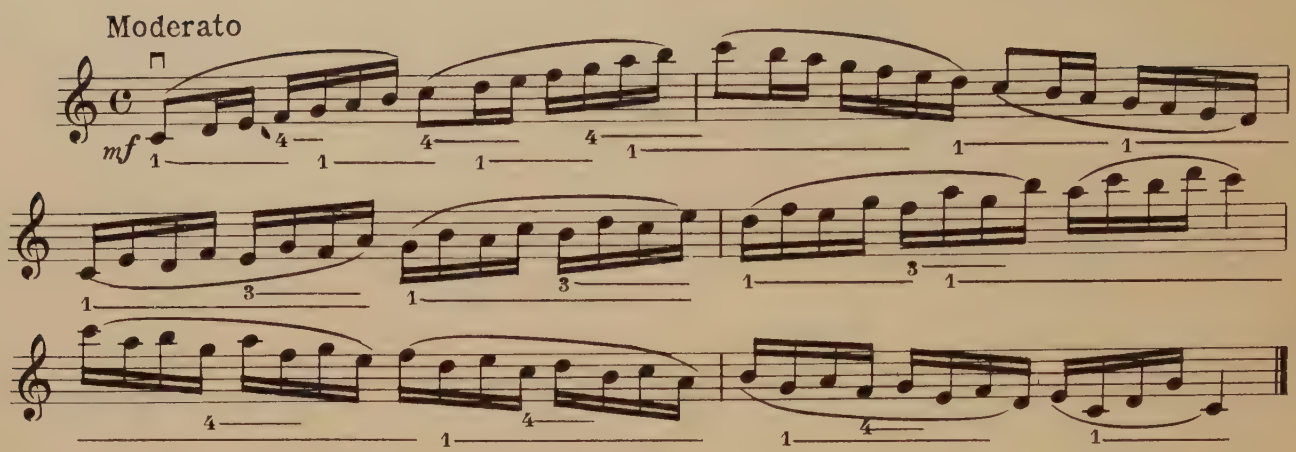
DOUBLE STOP MODEL. Beginning on different scale degrees.

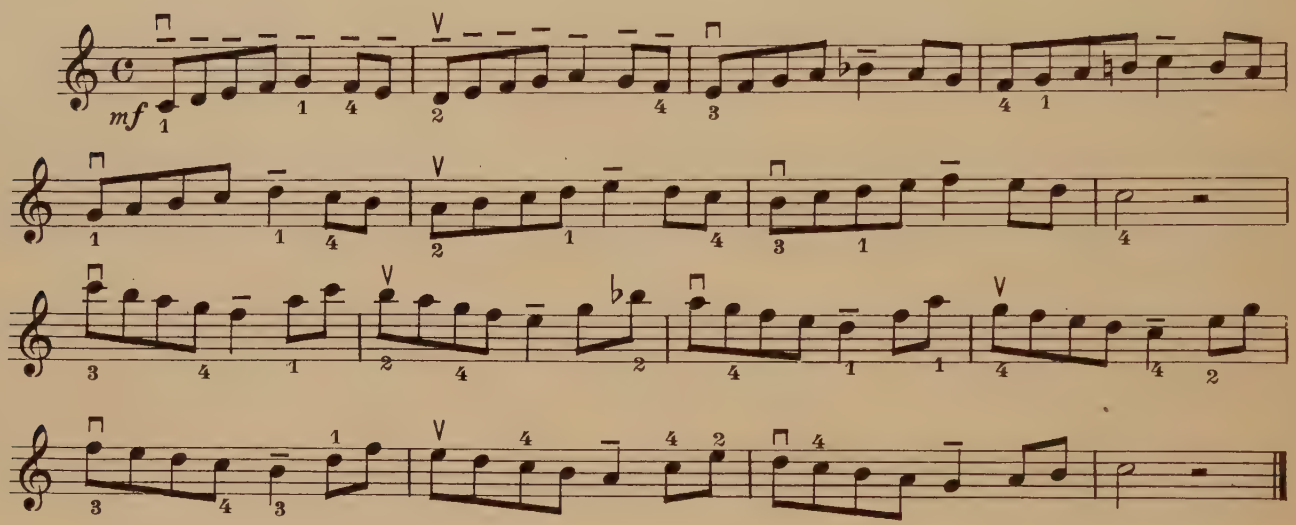


String Crossing Exercise on the four Resolutions of Diminished to Dominant Seventh Arpeggios.

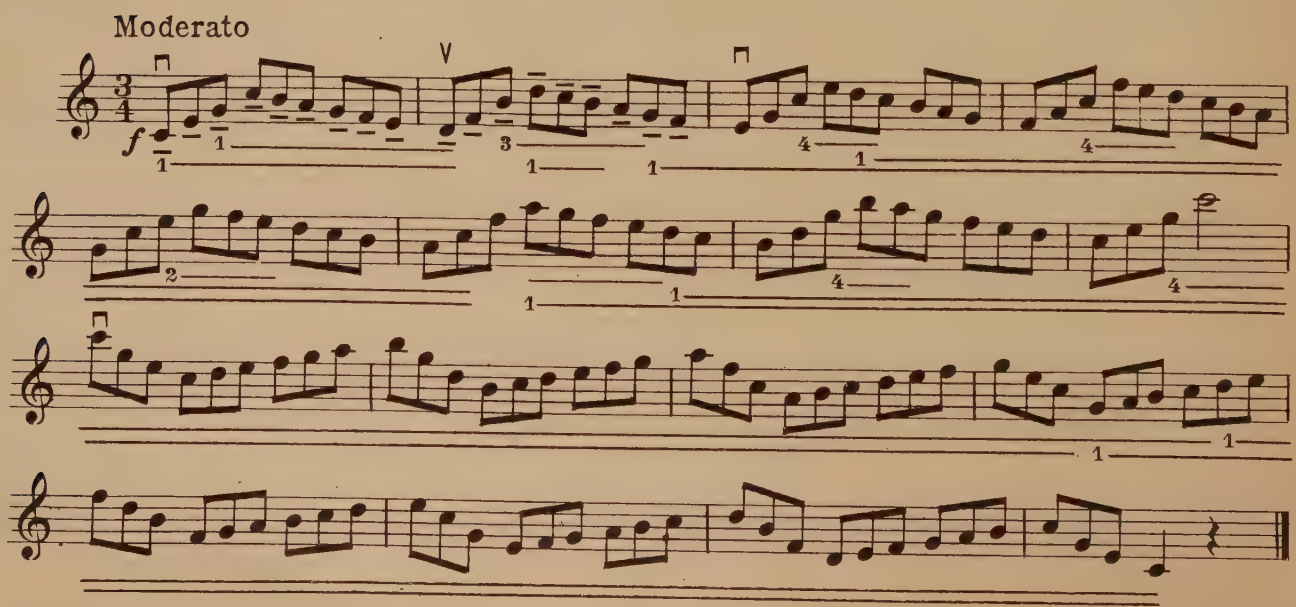
EXERCISES IN THE THIRD POSITION

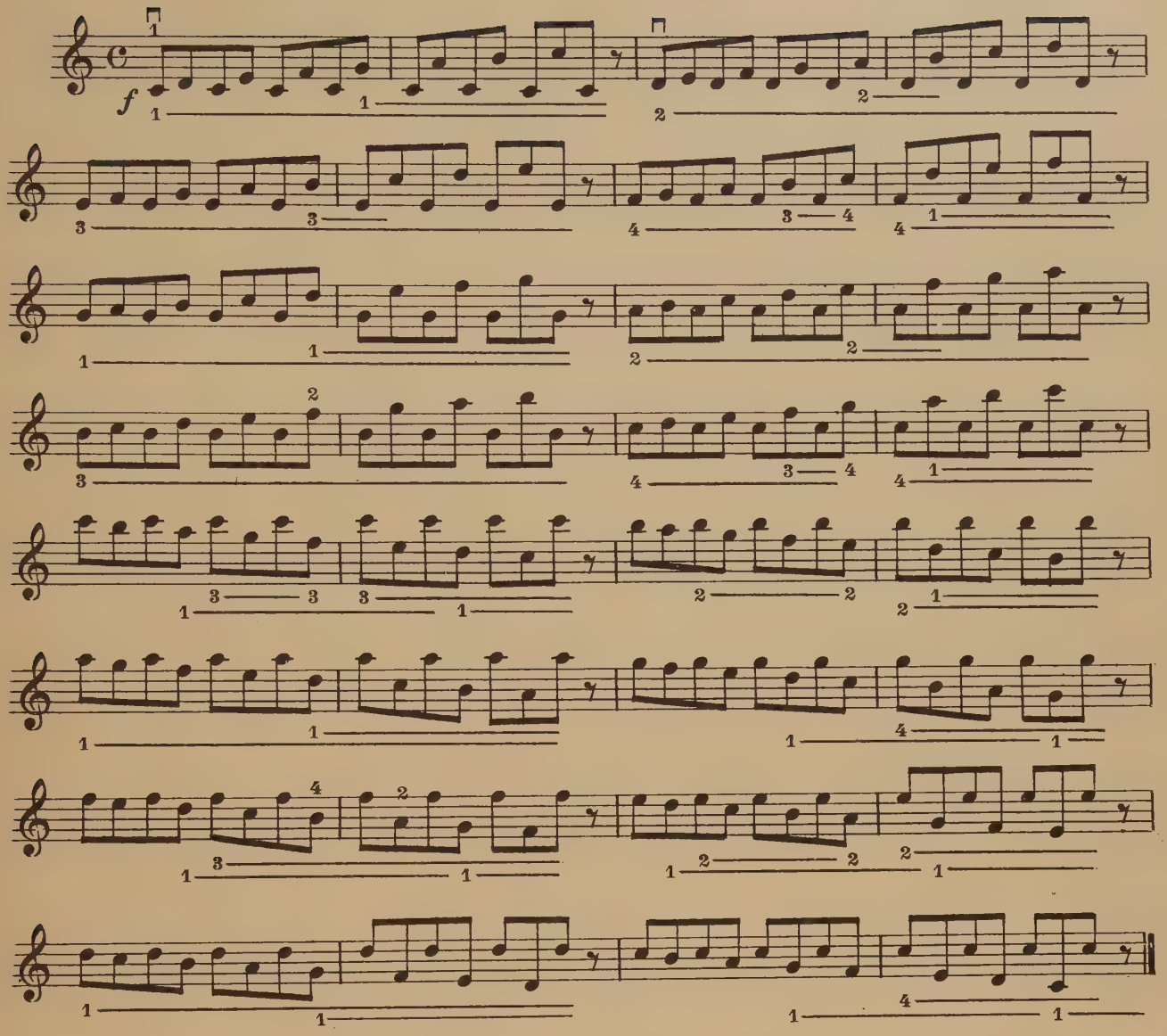
Moderato

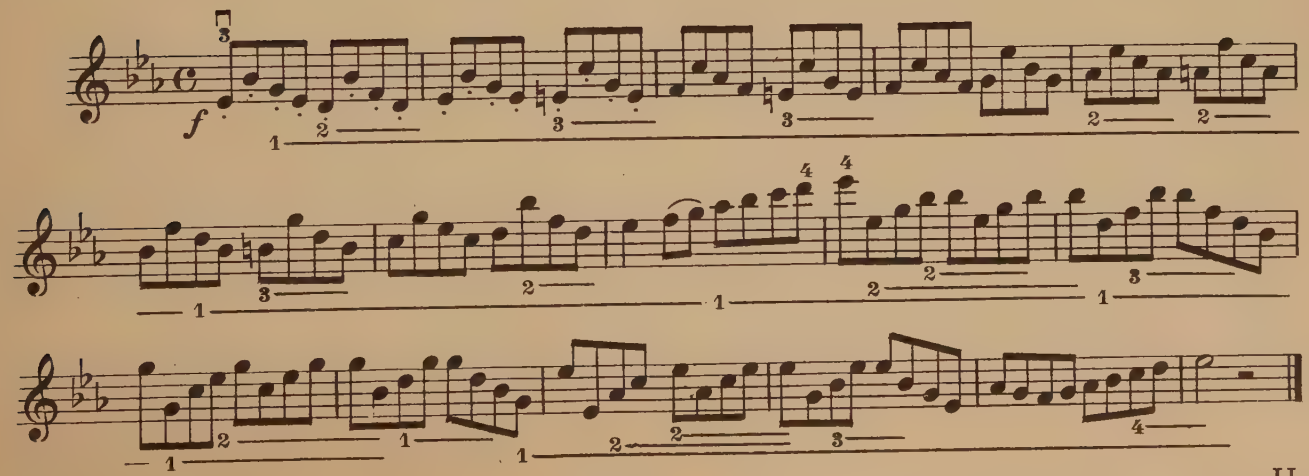




Moderato

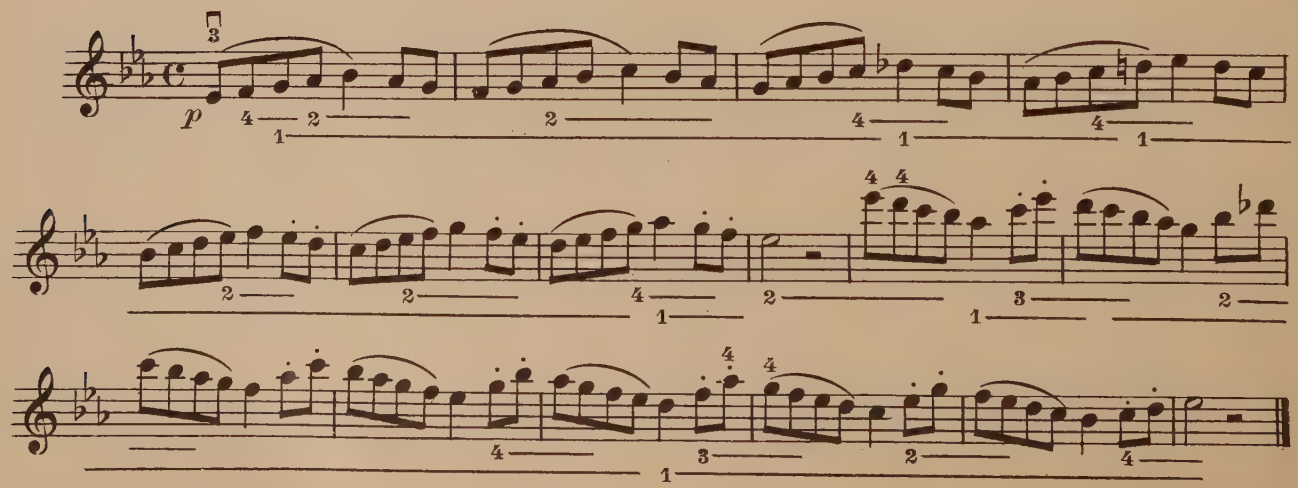



f


f

f

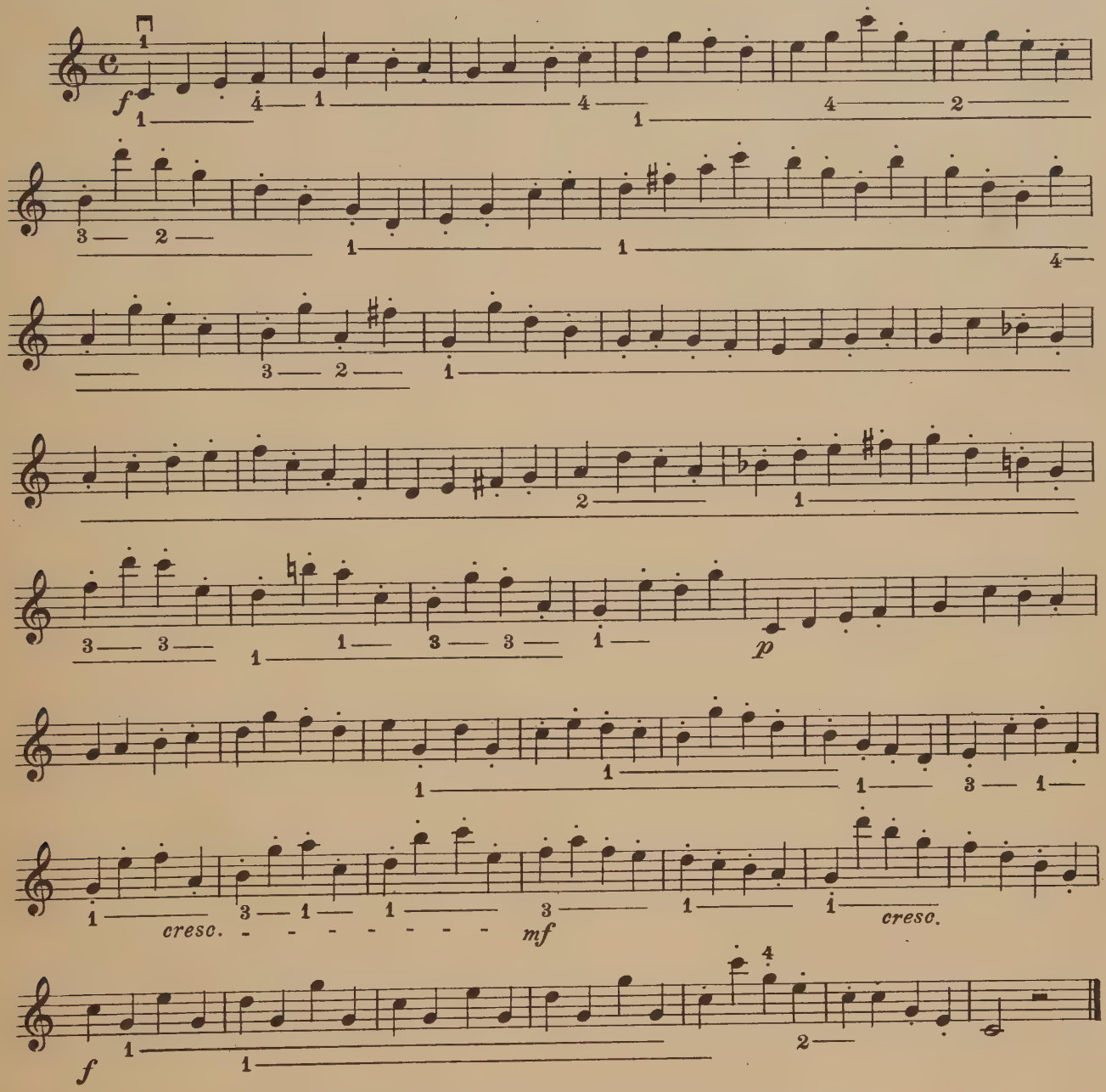
p


p

STUDIES ENTIRELY IN THE THIRD POSITION

STUDY

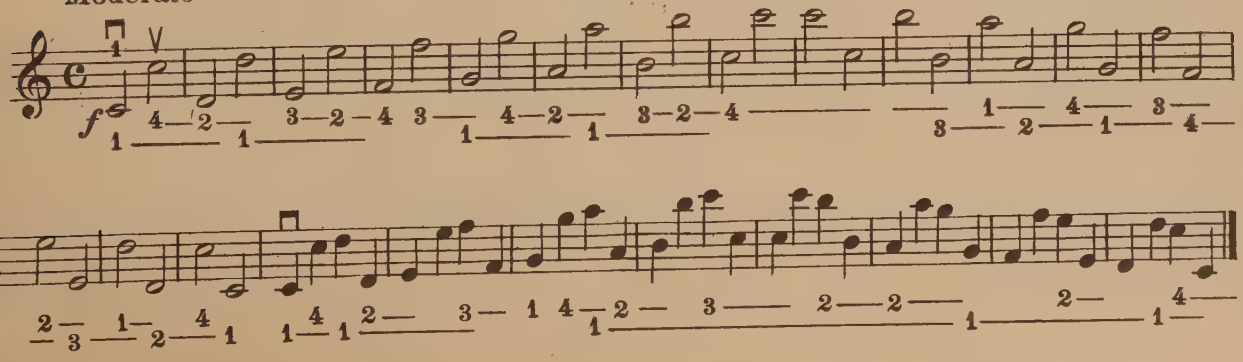
HUBERT RIES, Op. 28, No. 16



Moderato

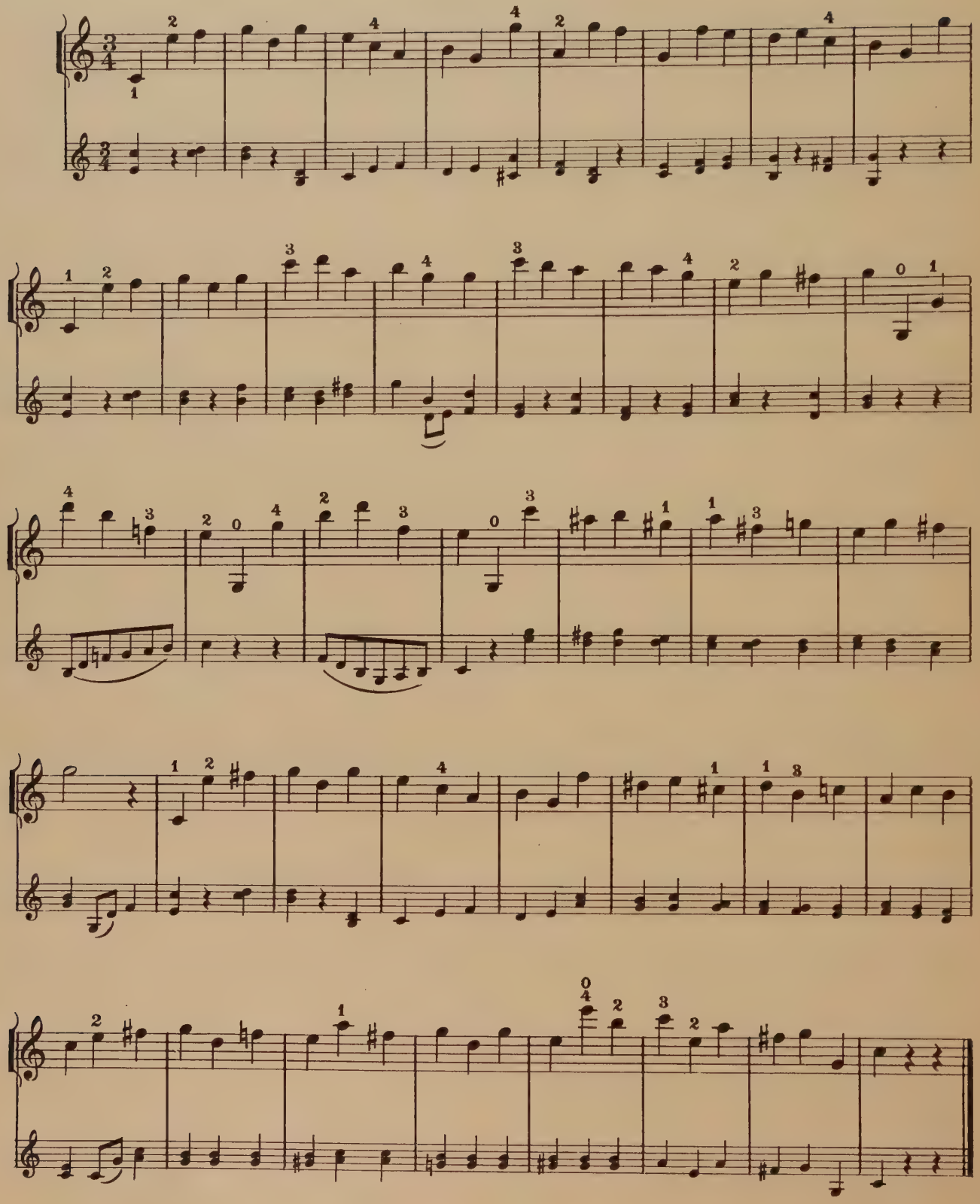
BROKEN OCTAVES IN DIATONIC SEQUENCE

HUBERT RIES



Peasant Dance

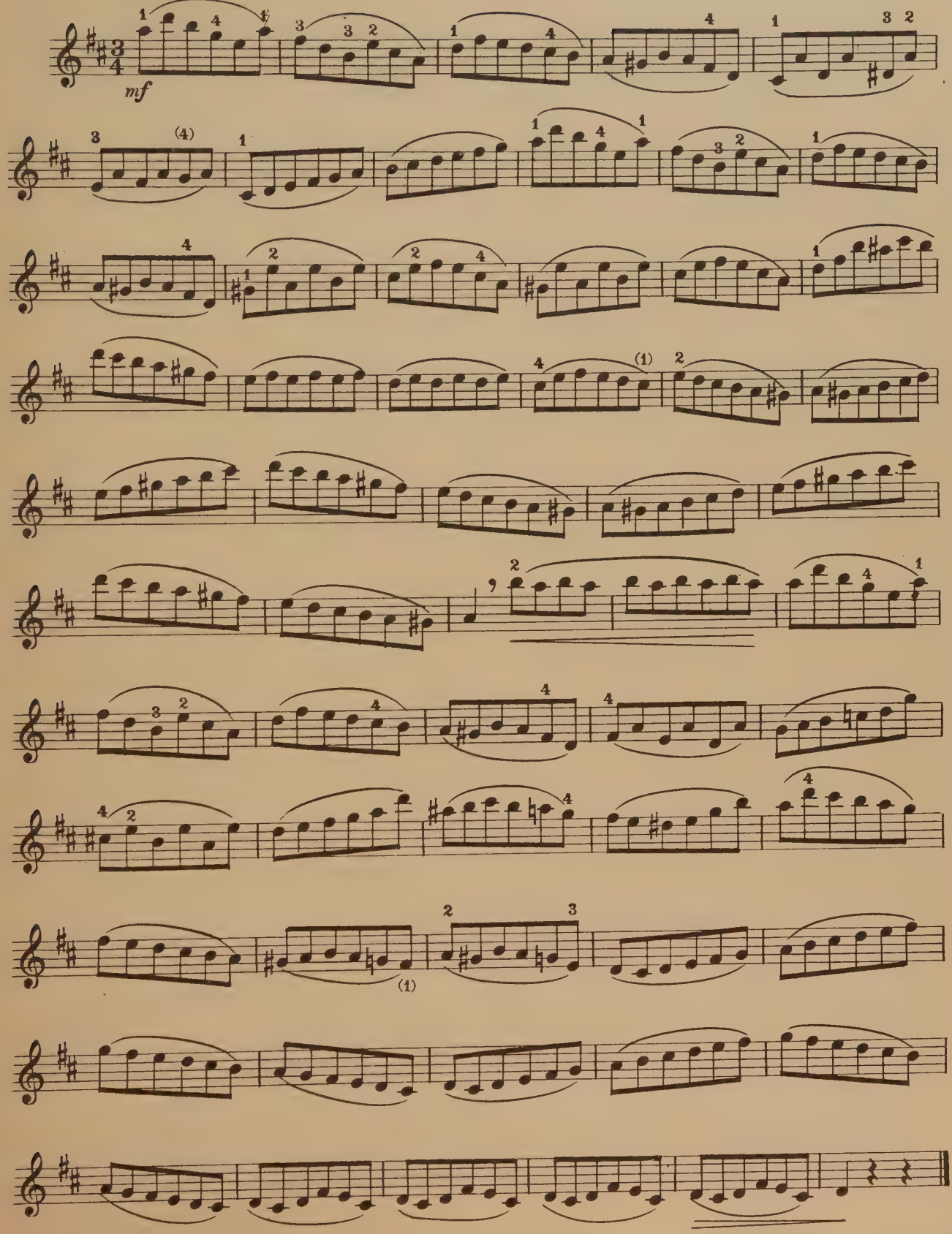
Using the long Decisive Stroke T.S.



STUDY in legato

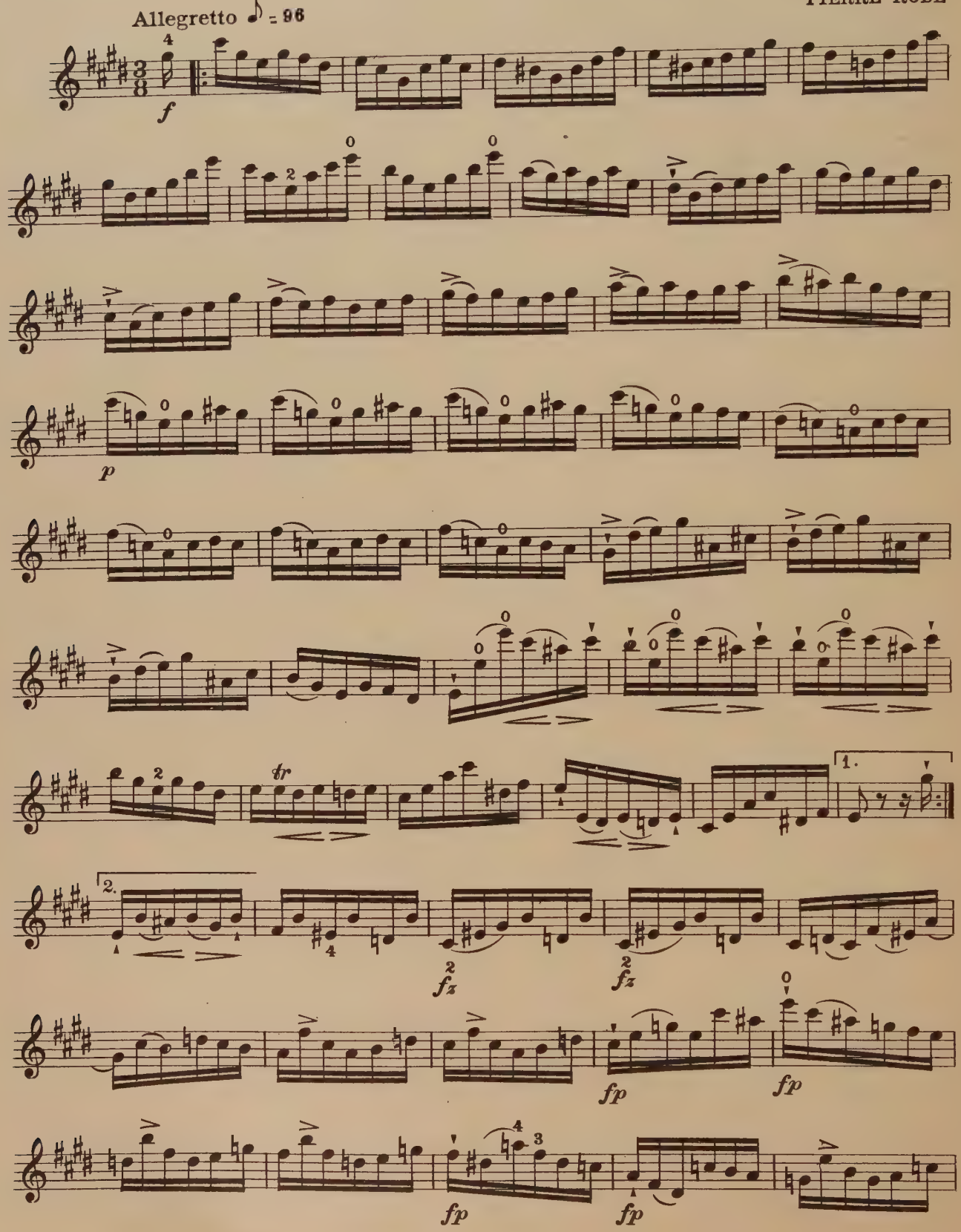
Allegretto grazioso

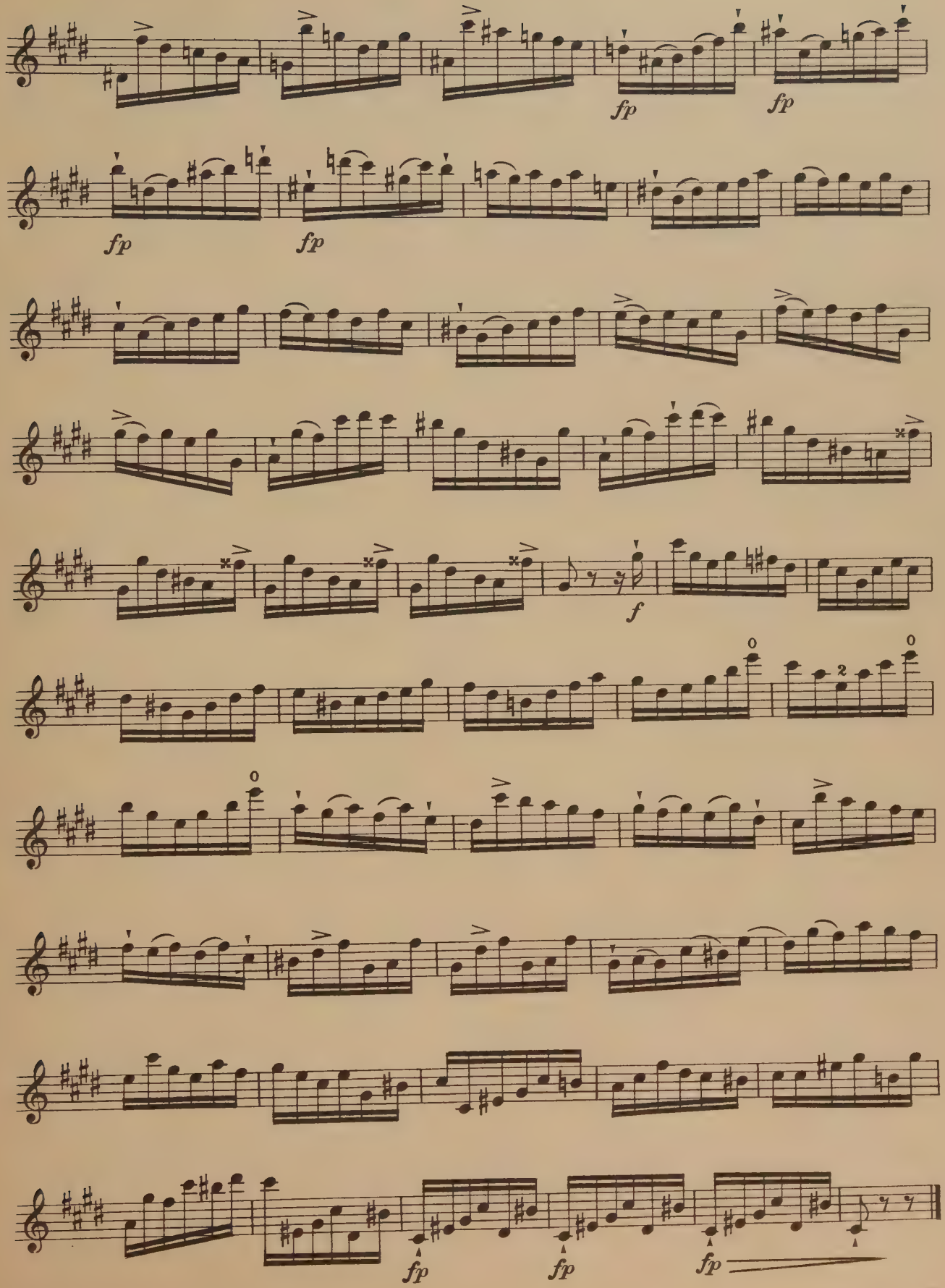
CHARLES DANCLA, Op.128, No.7



STUDY. Requiring a vigorous forearm Stroke; No. X, from Twenty-four Caprices.

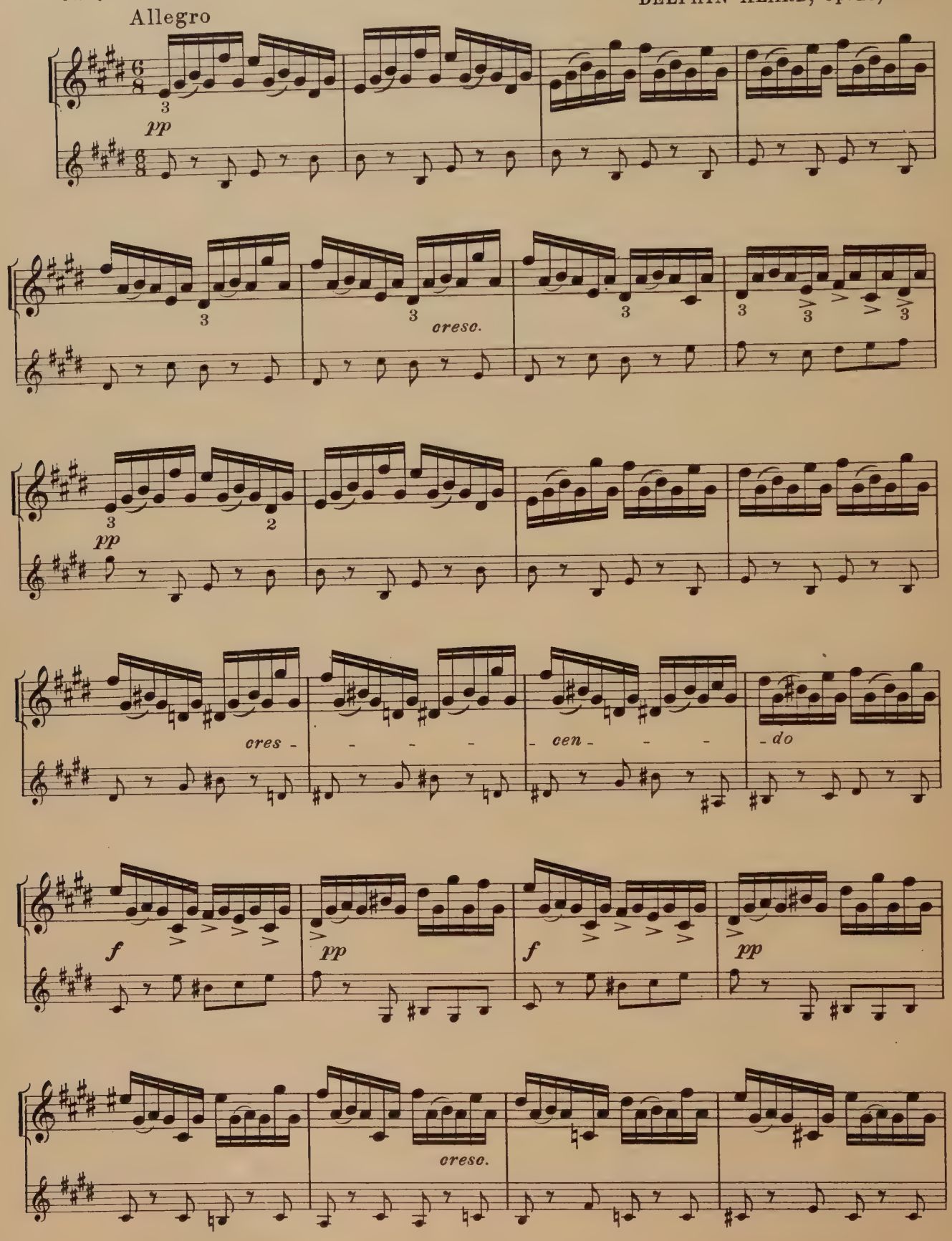
PIERRE RODE

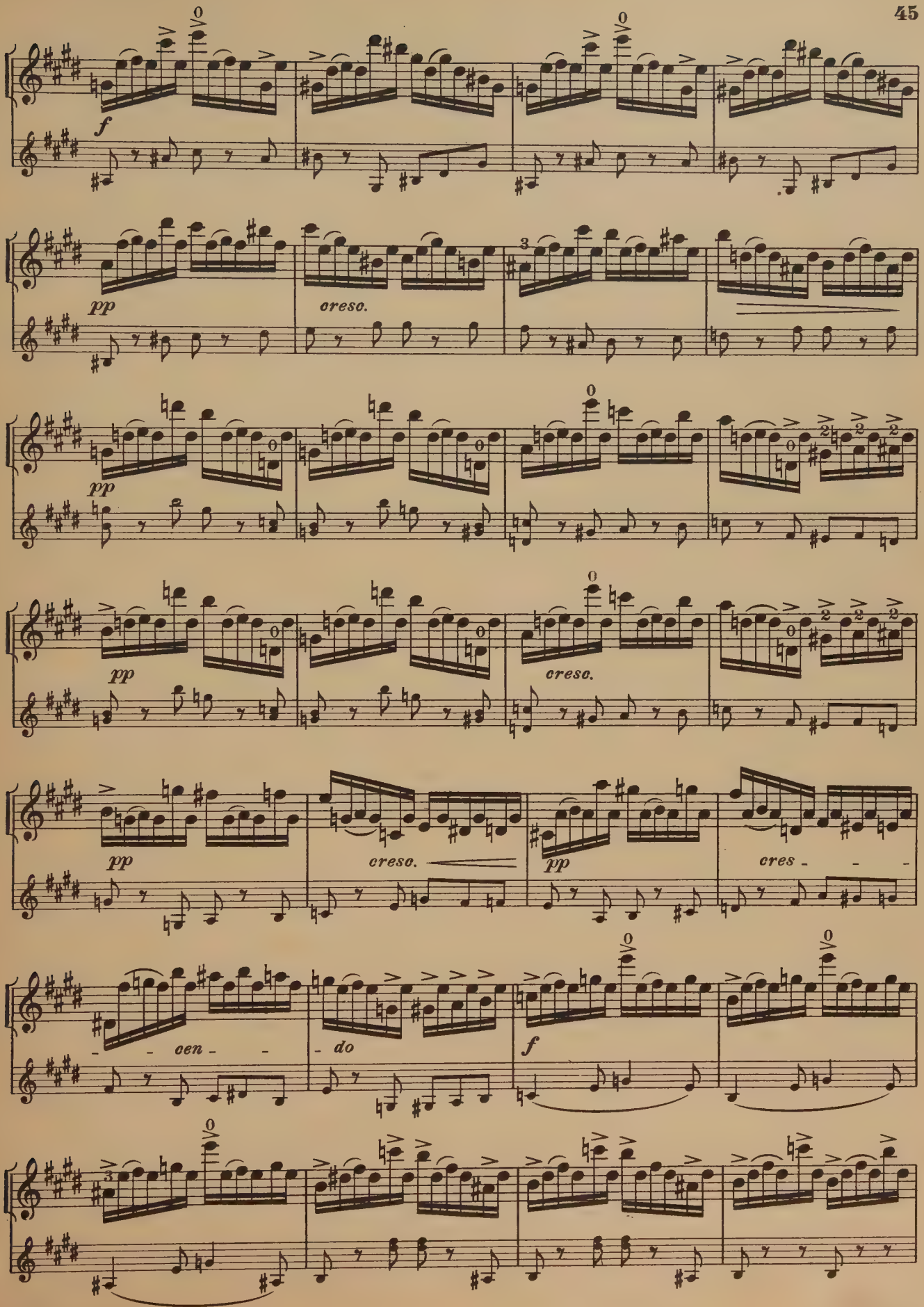


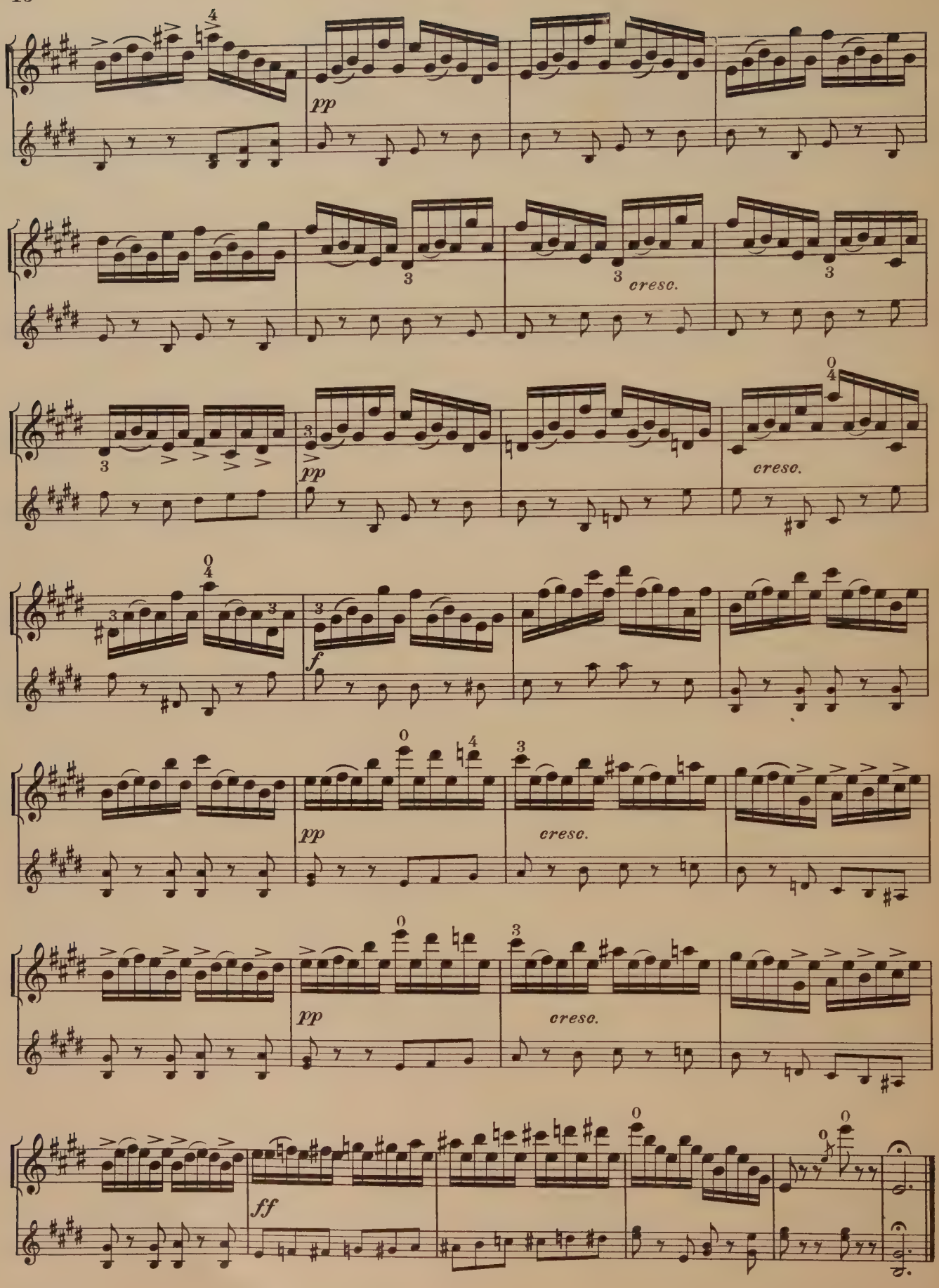

fp
fp
fp
fp
fp
f
fp
fp
fp

STUDY in the short sustained stroke, alternating separate strokes with slurred groups of two.

DELPHIN ALARD, Op. 16, No. 3



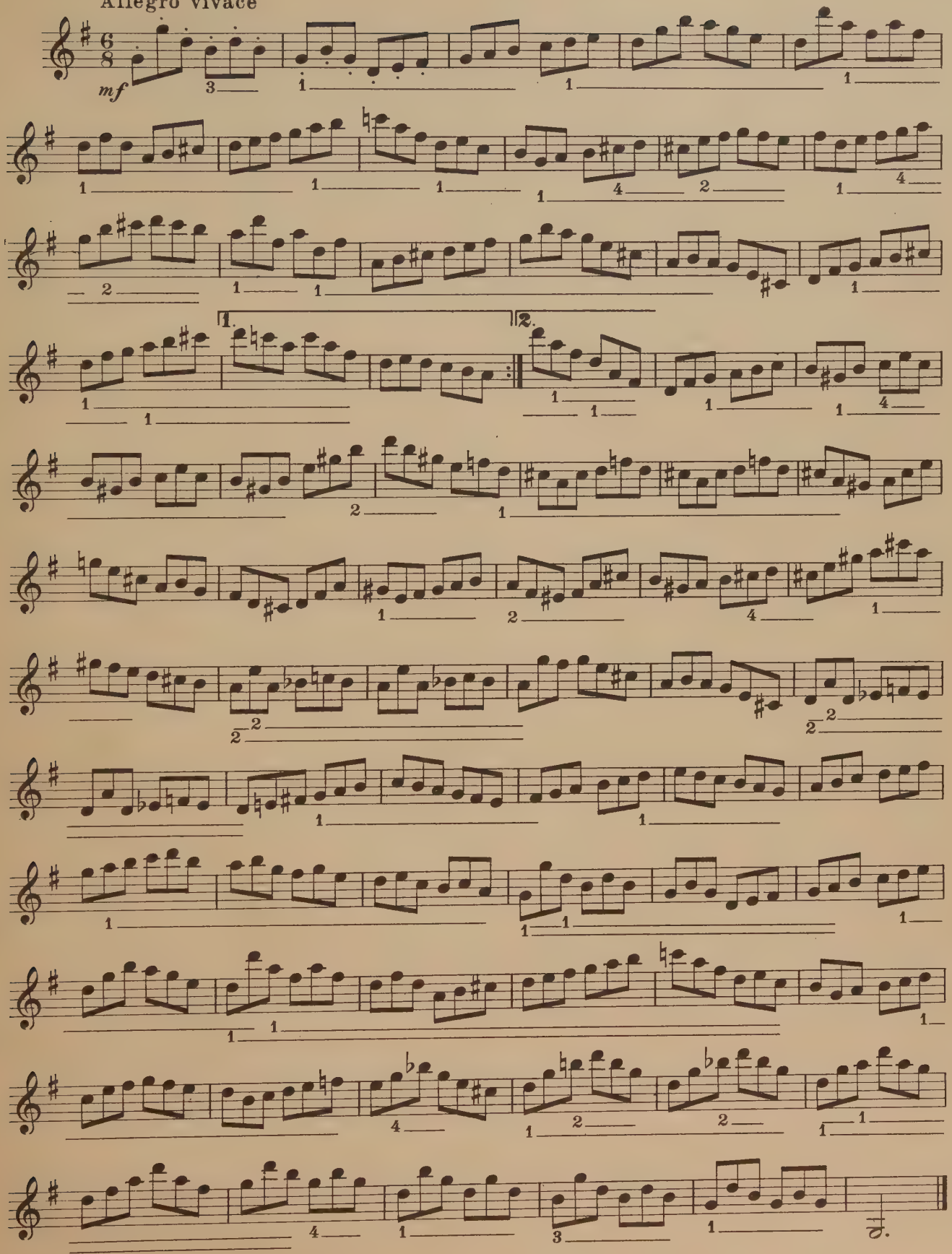

f
pp
cresc.
pp
pp
cresc.
pp
cresc.
pp
cres - - -
- - cen - -
- do
f


pp
cresc.
pp
cresc.
f
pp
cresc.
pp
cresc.
ff

STUDY in spiccato

Allegro vivace

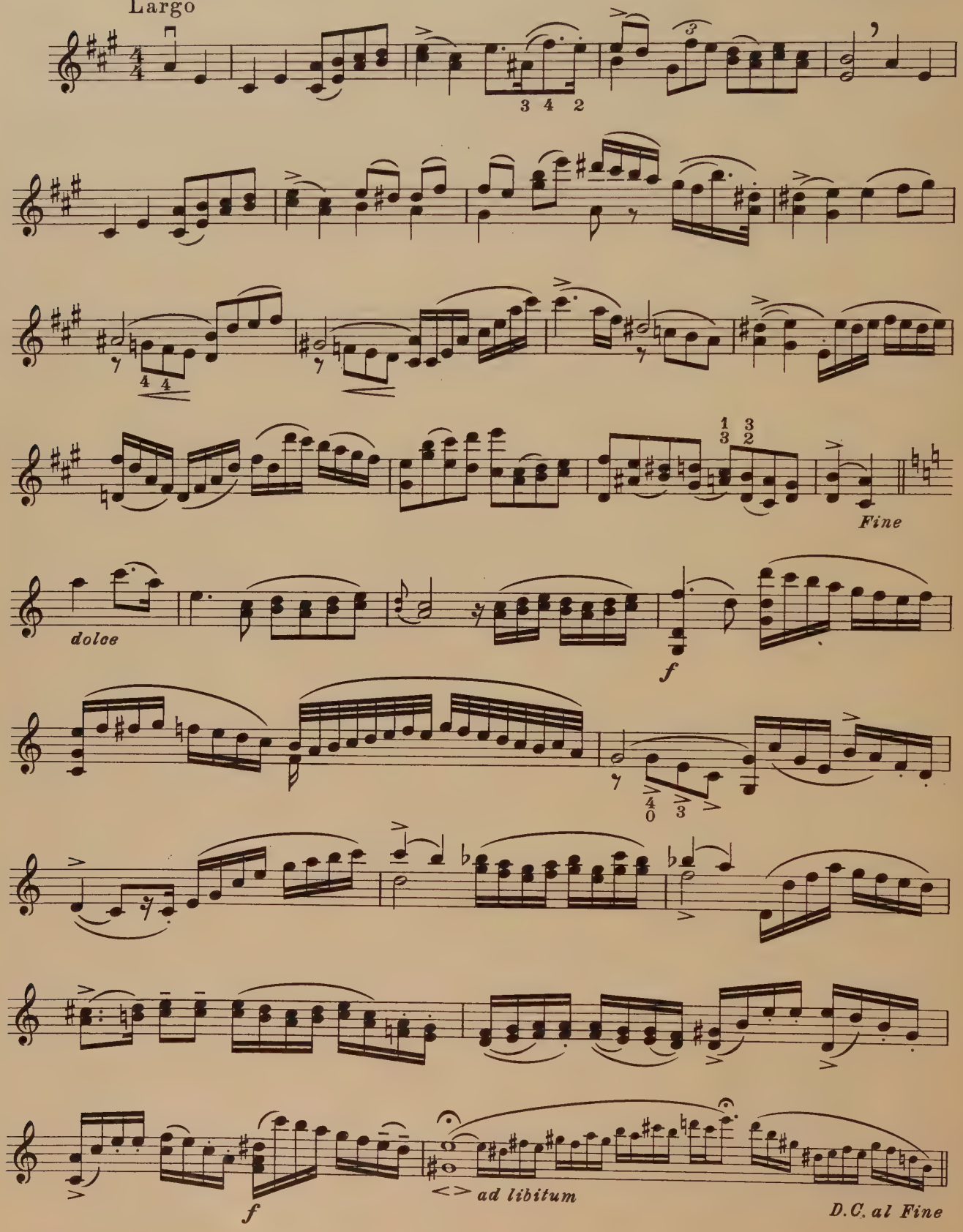
HUBERT RIES, Op. 28



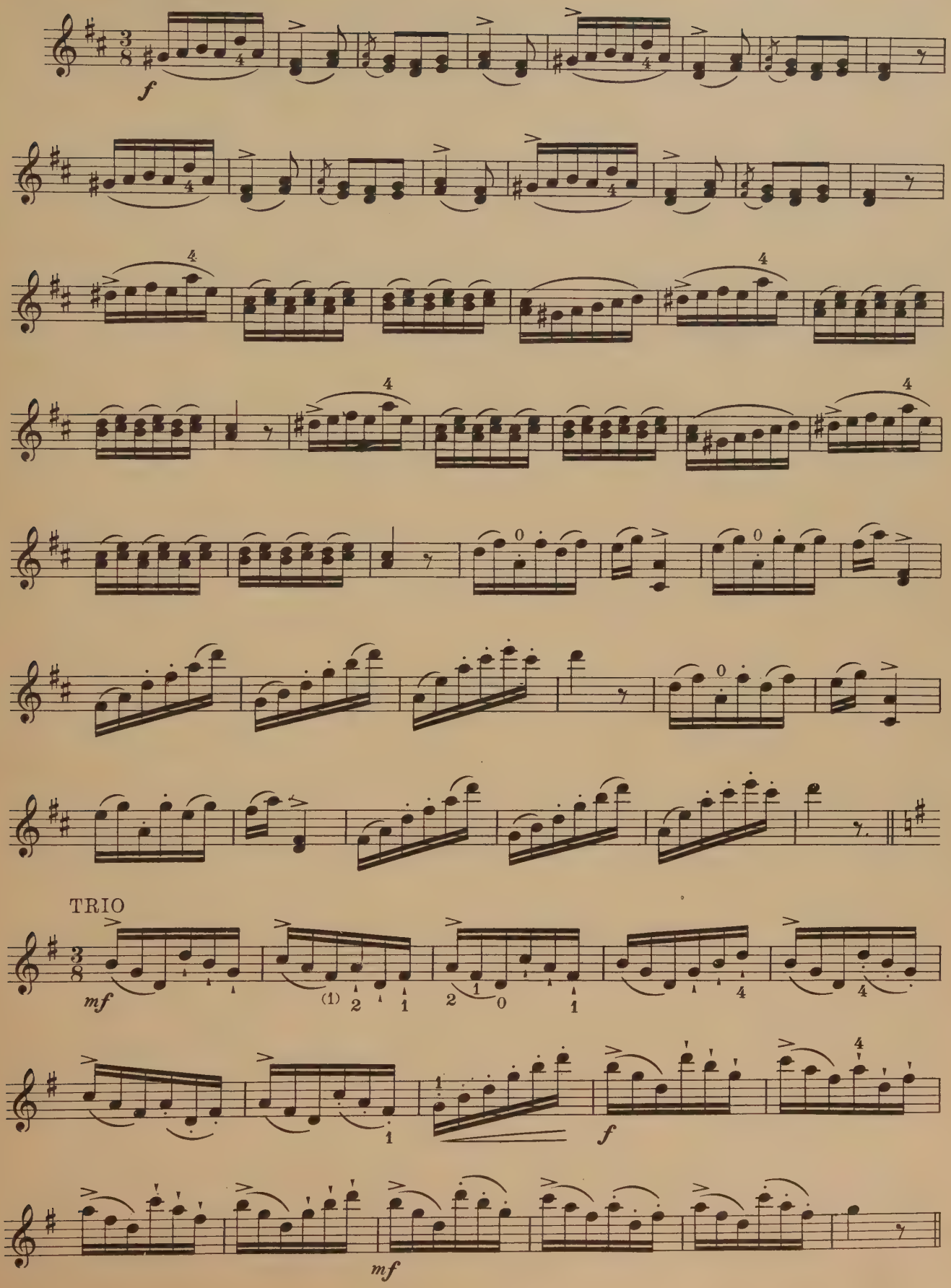
Romance, Allemande and Trio, from the Third Divertisement

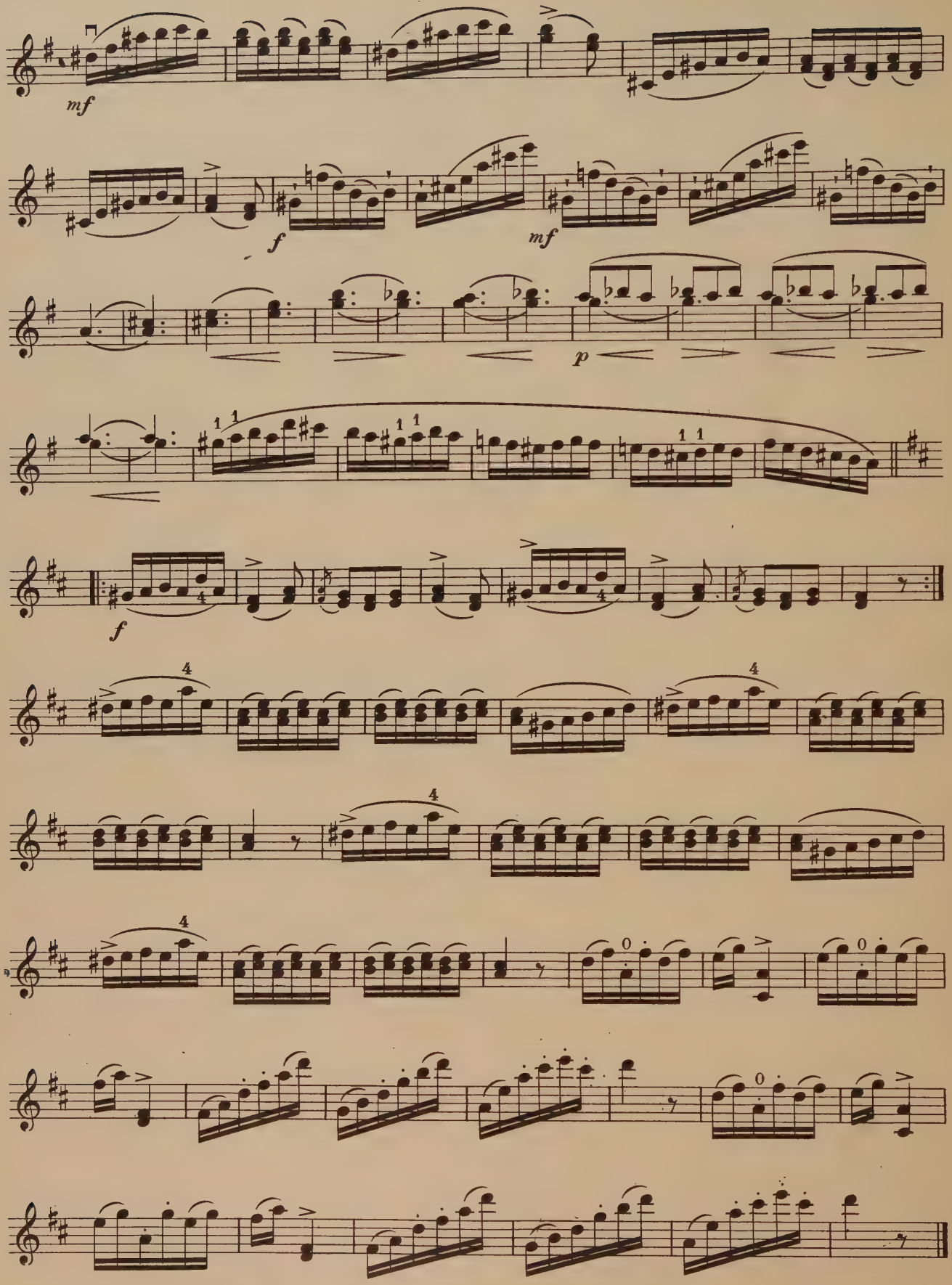
ROMANCE
Largo

B. CAMPAGNOLI

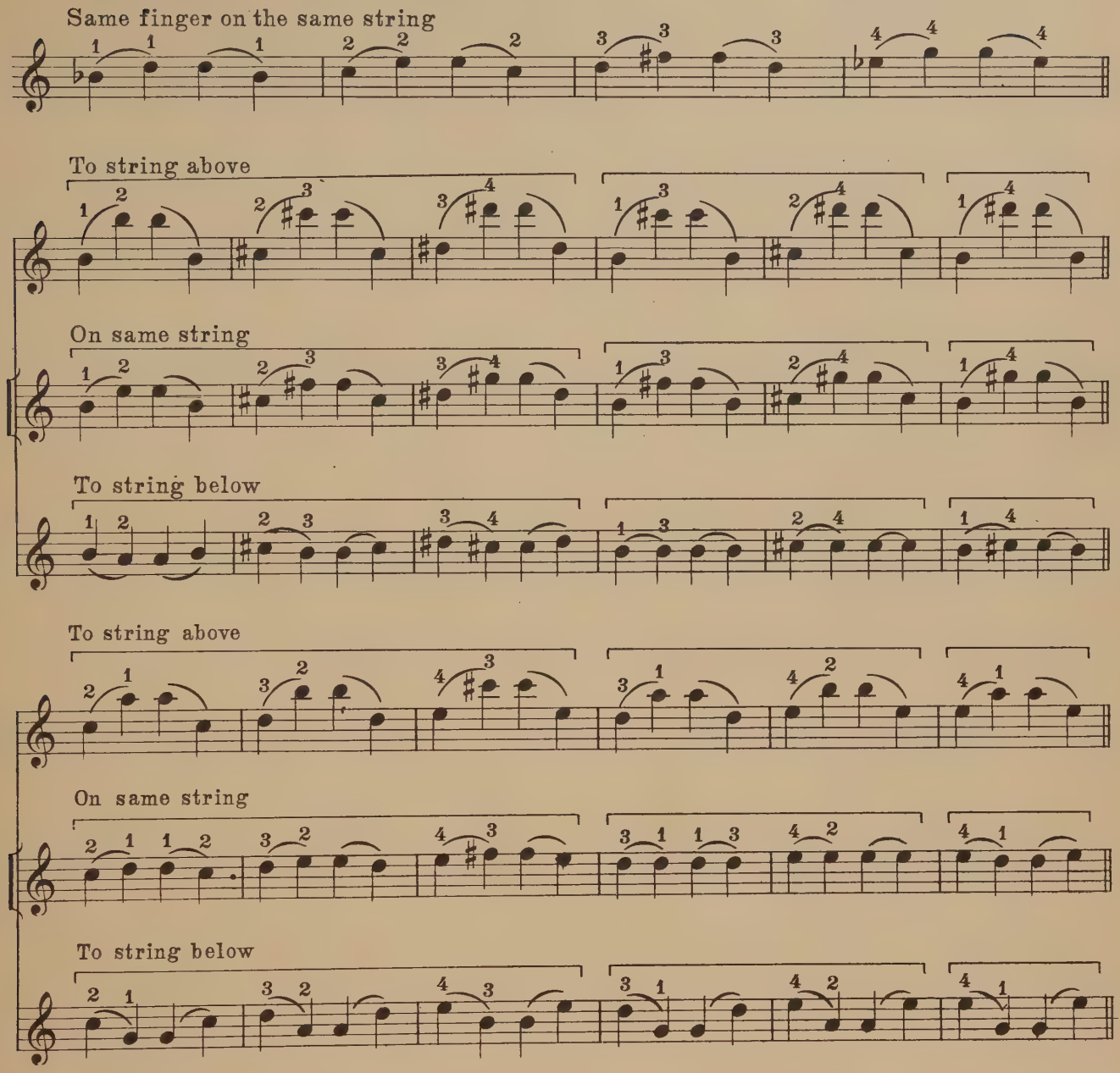


ALLEMANDE

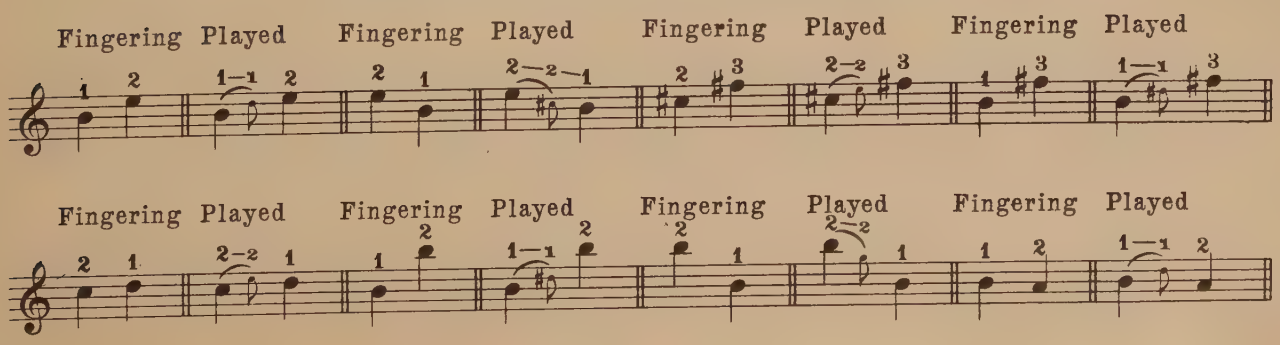



mf
f
mf
p
f

SHIFTING FROM THE FIRST TO THE THIRD POSITION

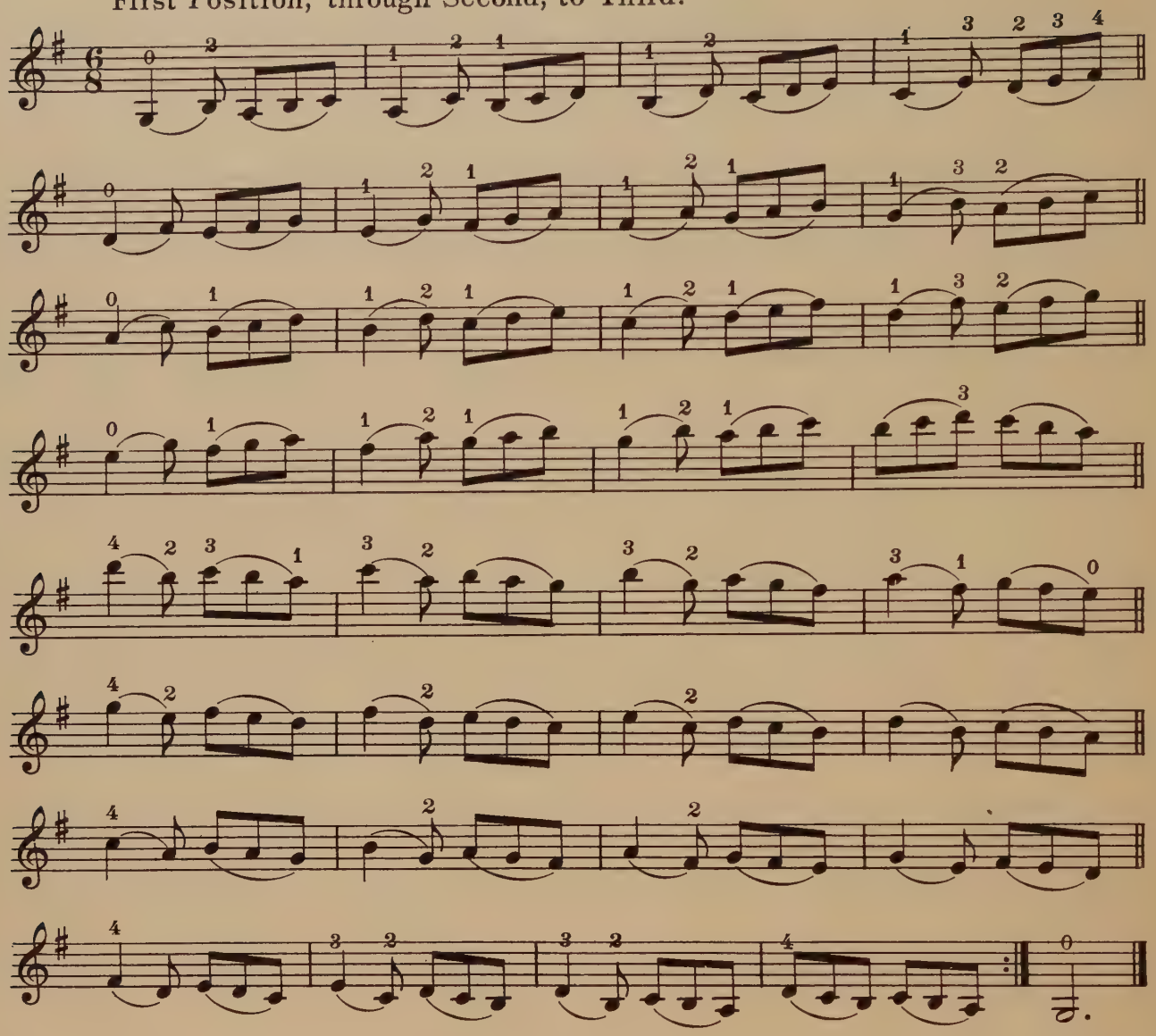


SHIFTING ON THE "GLIDING" FINGER

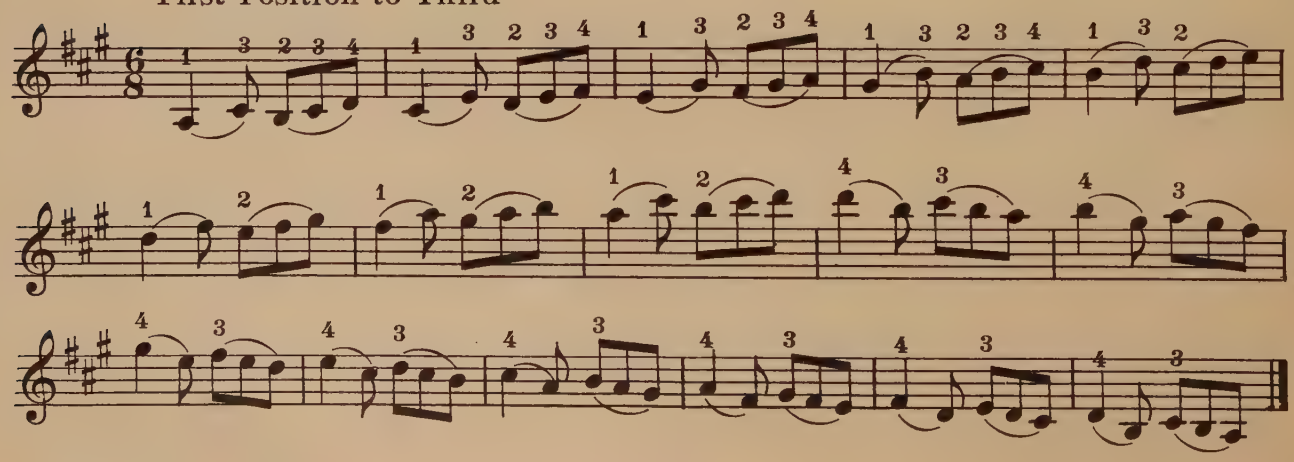

Fingering Played Fingering Played Fingering Played Fingering Played
Fingering Played Fingering Played Fingering Played Fingering Played

Exercises in Shifting

First Position, through Second, to Third.

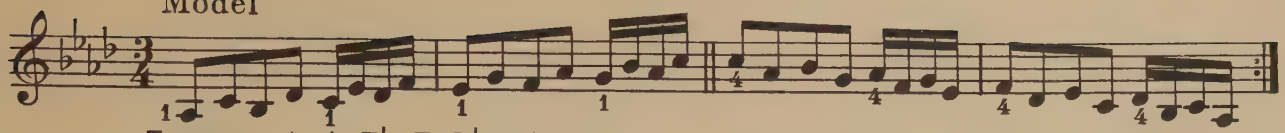


First Position to Third



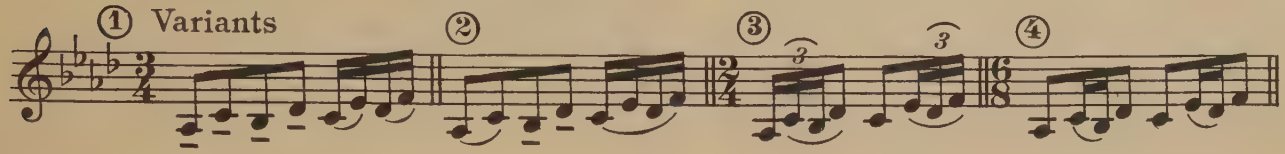
Broken Thirds

Model



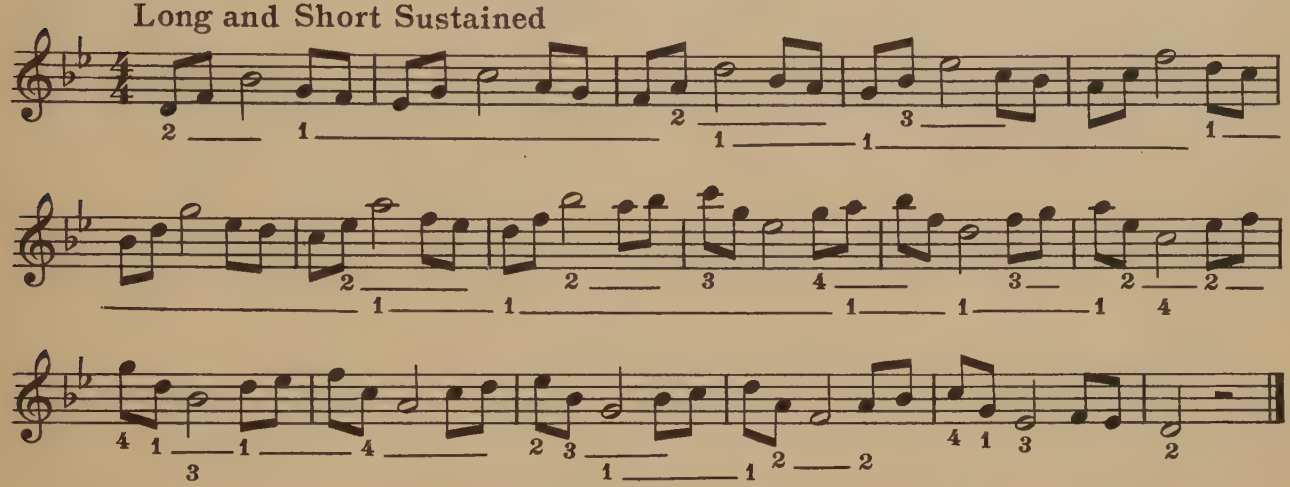
Transpose to A, E♭, E, B♭ and B major.

① Variants



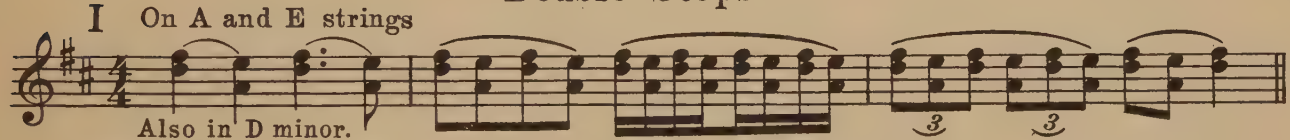
Broken Triads

Long and Short Sustained



Double Stops

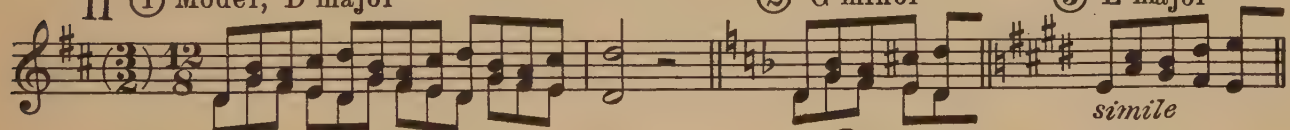
I On A and E strings



Also in D minor.

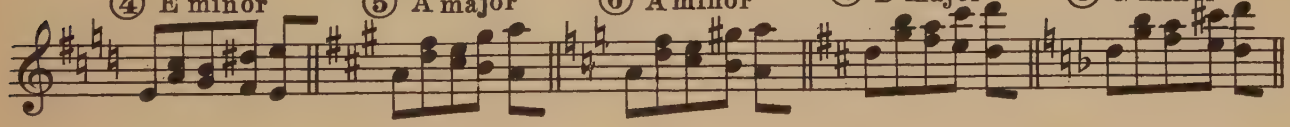
Repeat on D and A strings in A major and minor, and on G and D strings in F major and minor.

II ① Model, D major ② G minor ③ E major



simile

④ E minor ⑤ A major ⑥ A minor ⑦ D major ⑧ G minor

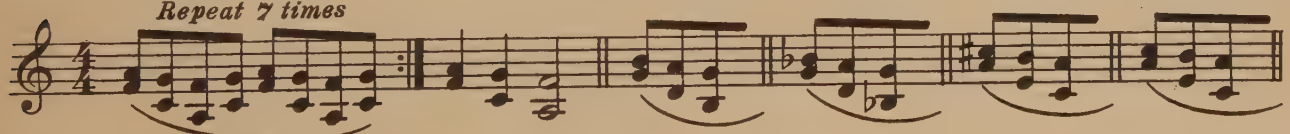


III On G, D and A strings

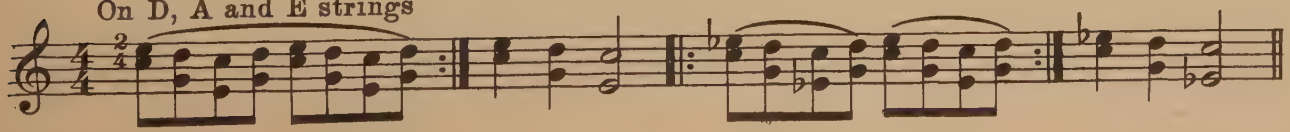
① Model, F major

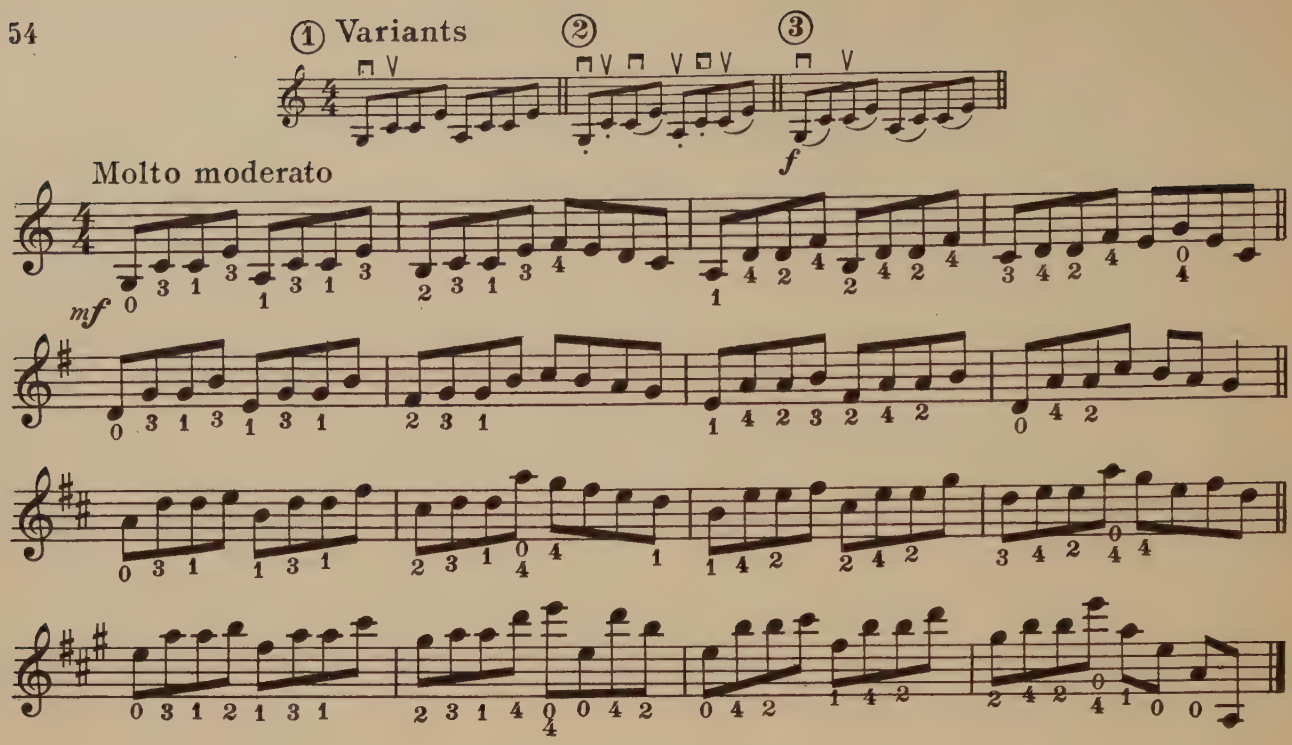
Repeat 7 times

② G major ③ G minor ④ A major ⑤ A minor



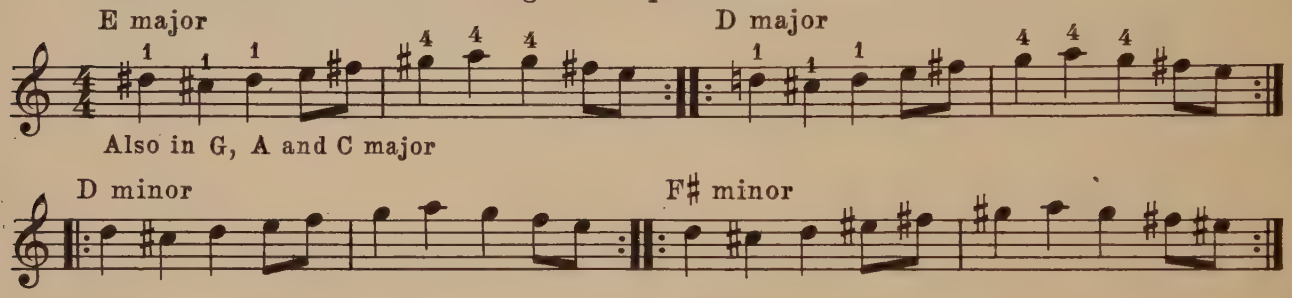
On D, A and E strings





Finger Extension

Downward extension of the first finger and upward extension of the fourth.



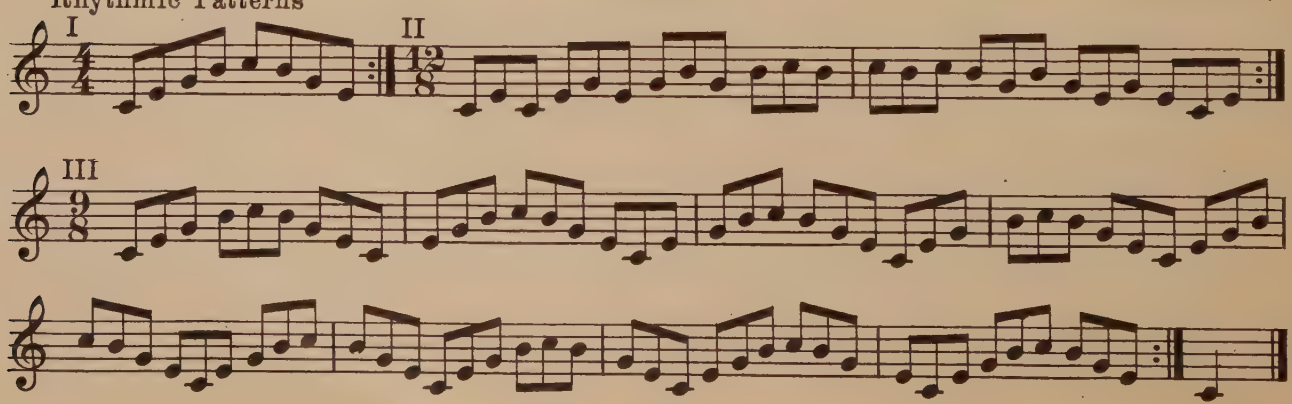
Seventh Chords

Primary and Secondary

The Eight Sevenths

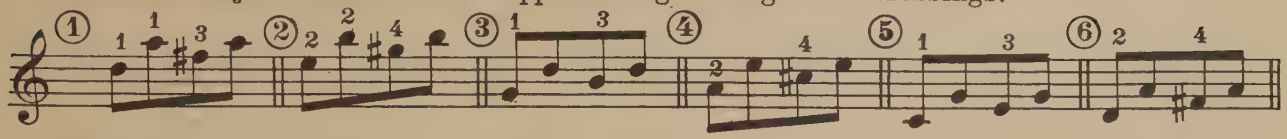
Major tonic Seventh | Minor tonic Seventh | Minor mediant Seventh | Dominant Seventh | Altered Dominant Seventh | Supertonic Seventh | Leading tone Seventh | Minor Leading tone Seventh (Diminished)

Rhythmic Patterns

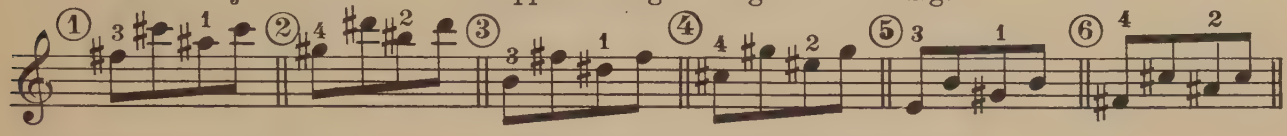


Broken Triads

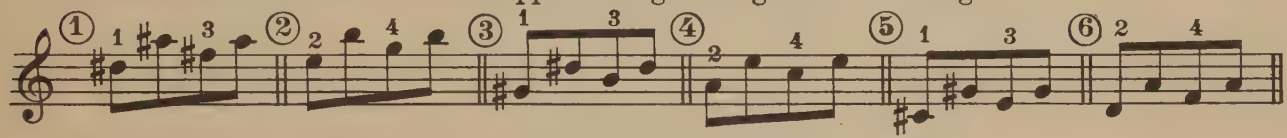
Six broken Major Triads on two stopped strings using three crossings.



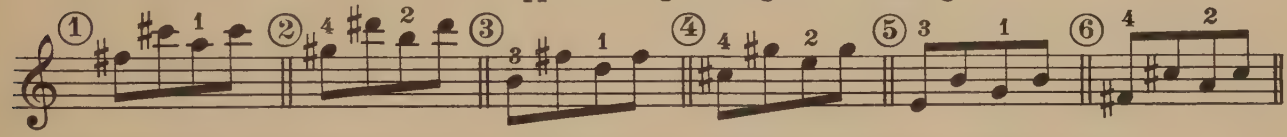
Six broken Major Triads on two stopped strings using one crossing.



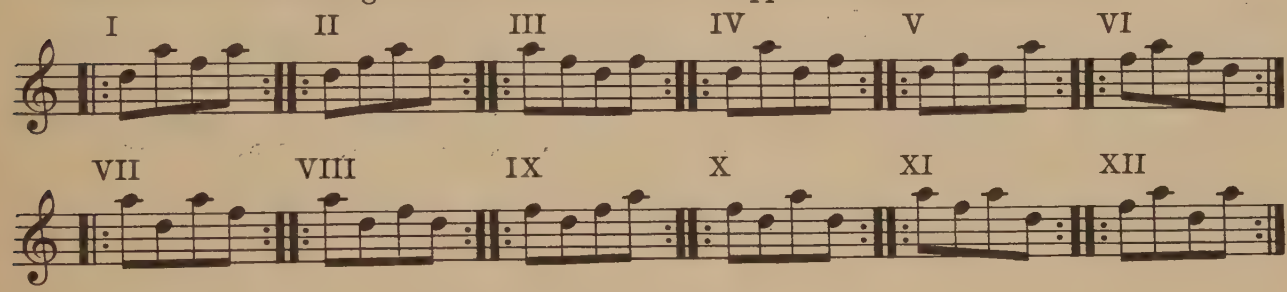
Six broken Minor Triads on two stopped strings using three crossings.



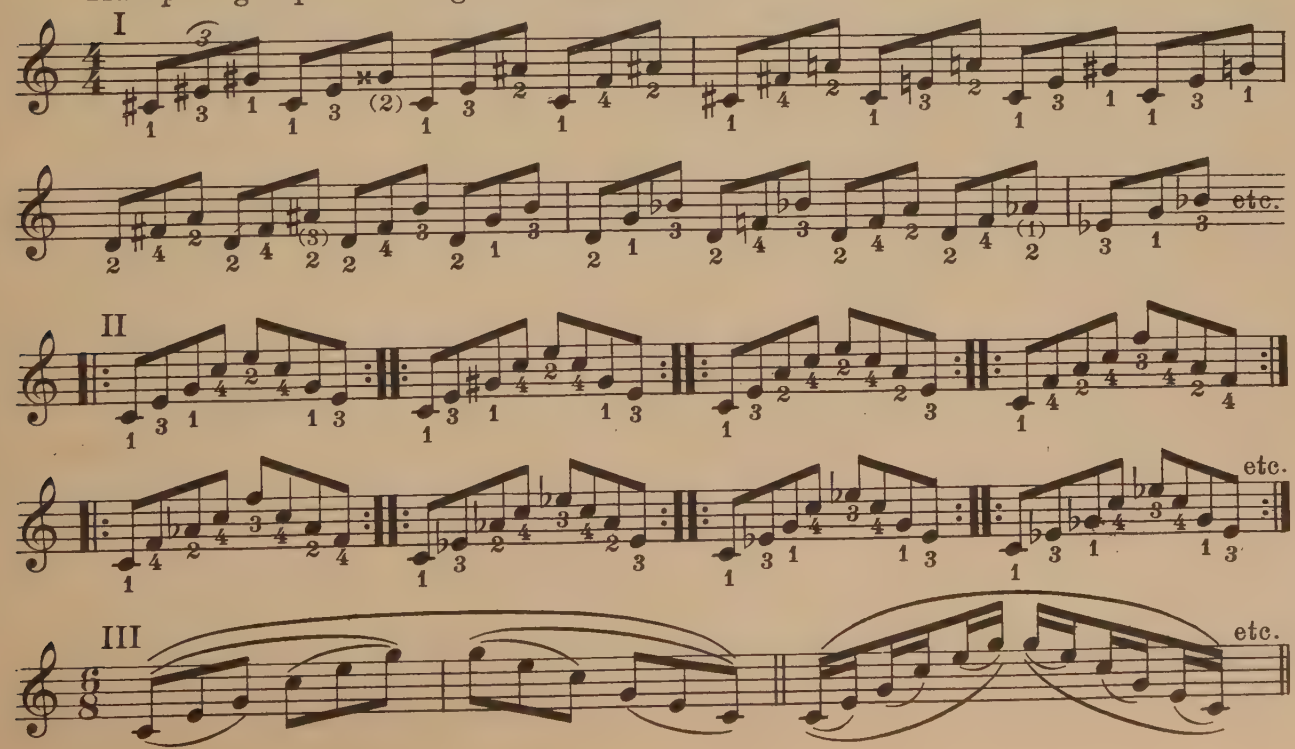
Six broken Minor Triads on two stopped strings using one crossing.



Twelve four note changes on the triad tones to be applied to each broken triad.

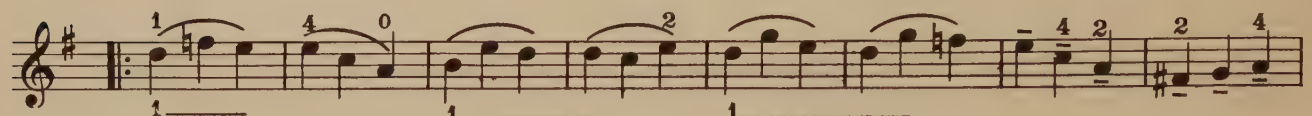


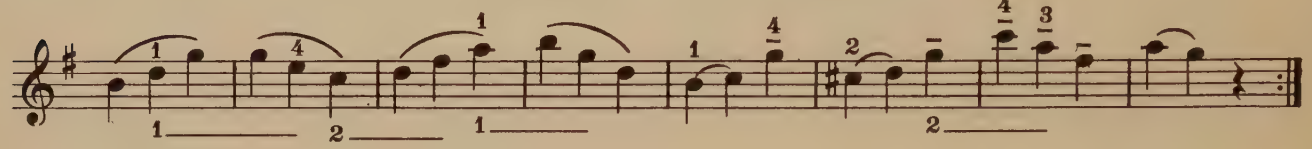
Transposing sequence of eight triads in broken form.



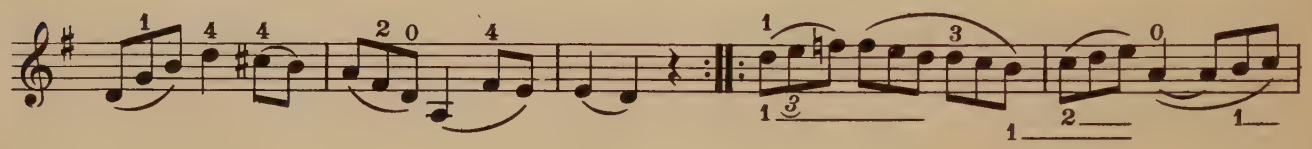
HUBERT RIES, Op. 28, No. 23

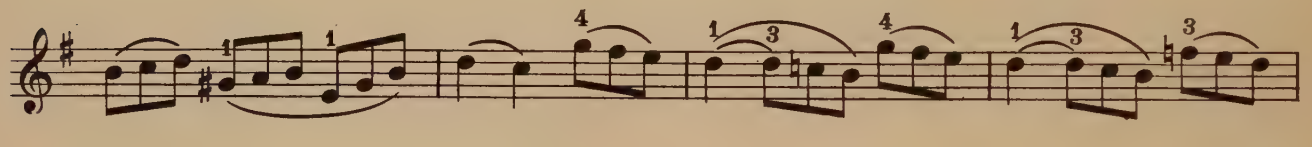
STUDY in shifting

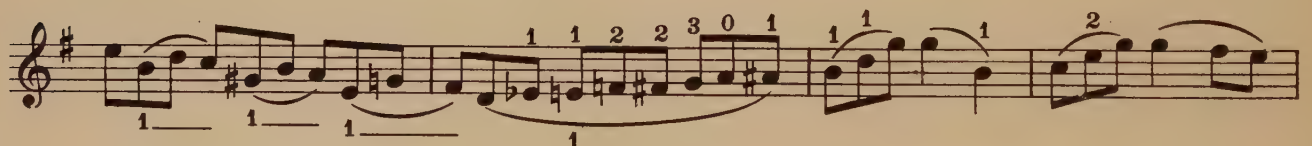


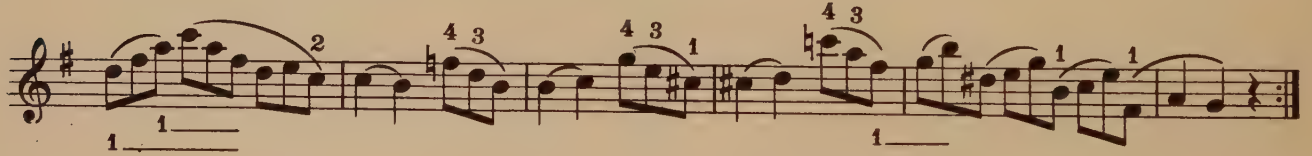


Variation



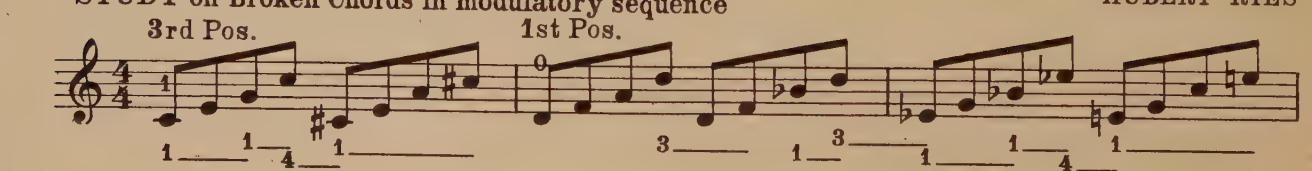


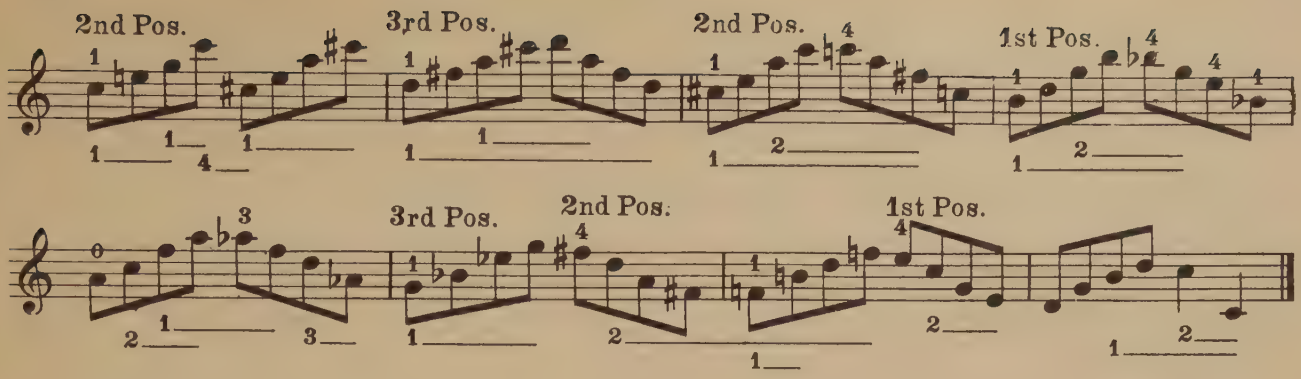




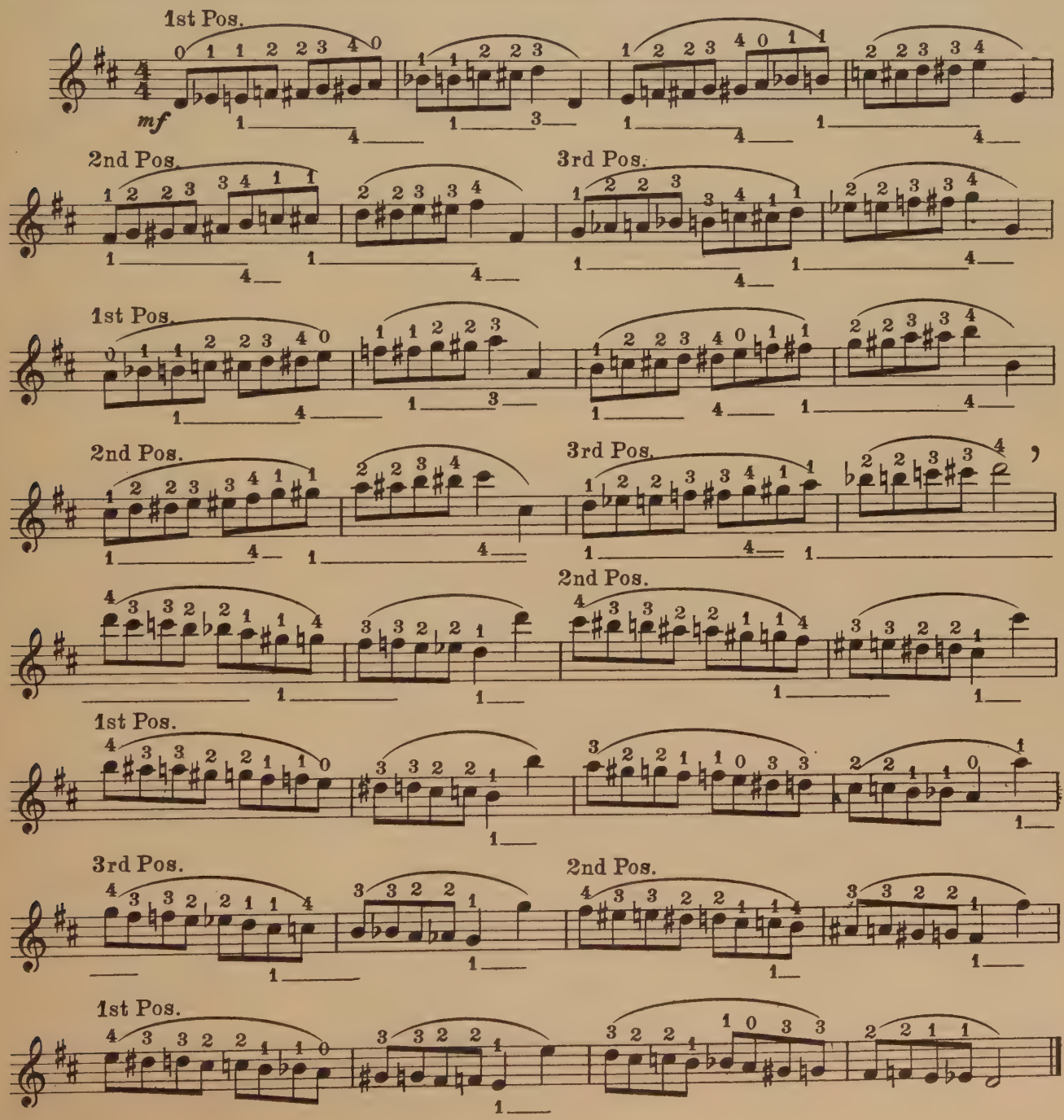
STUDY on Broken Chords in modulatory sequence

HUBERT RIES



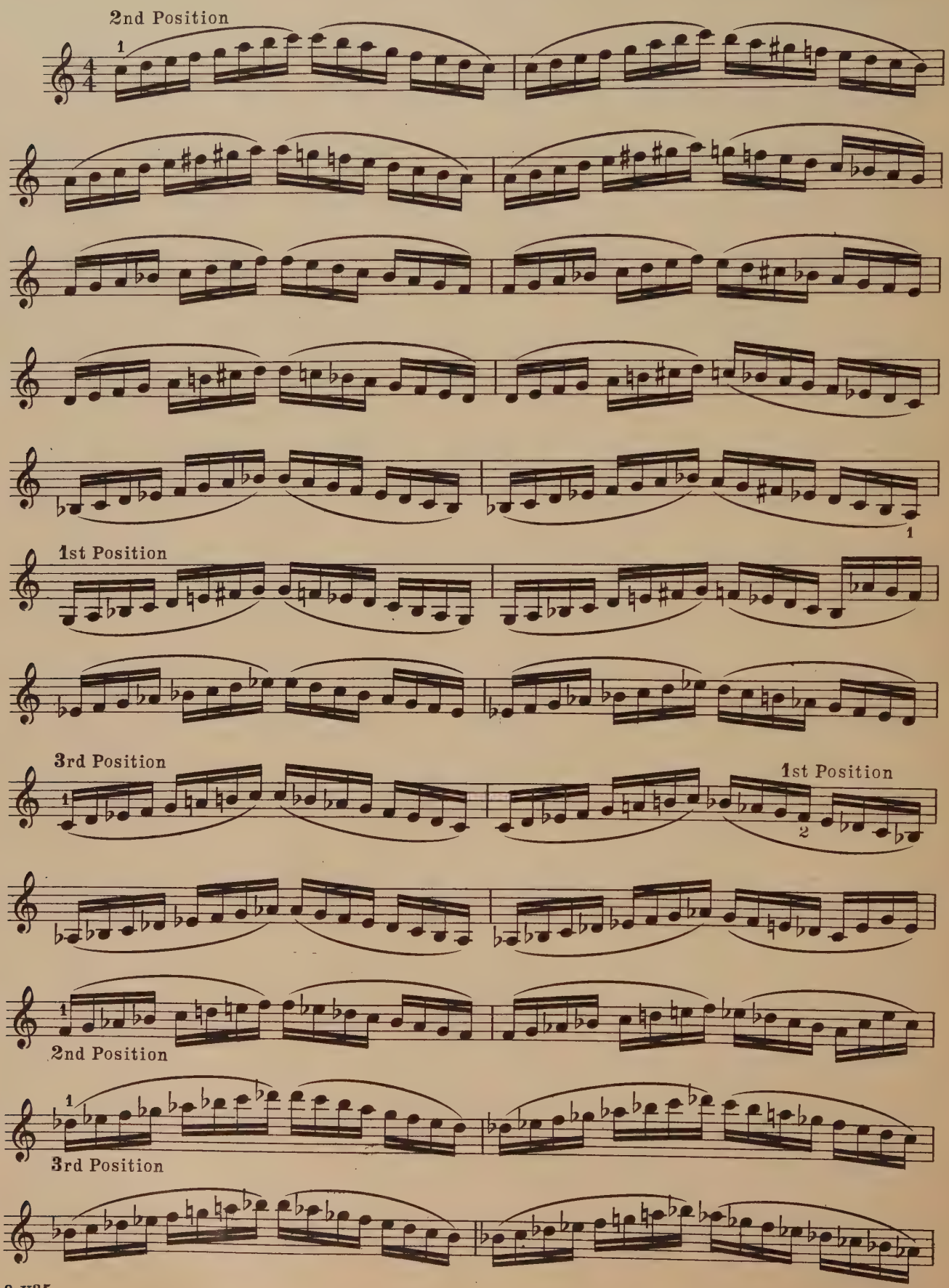


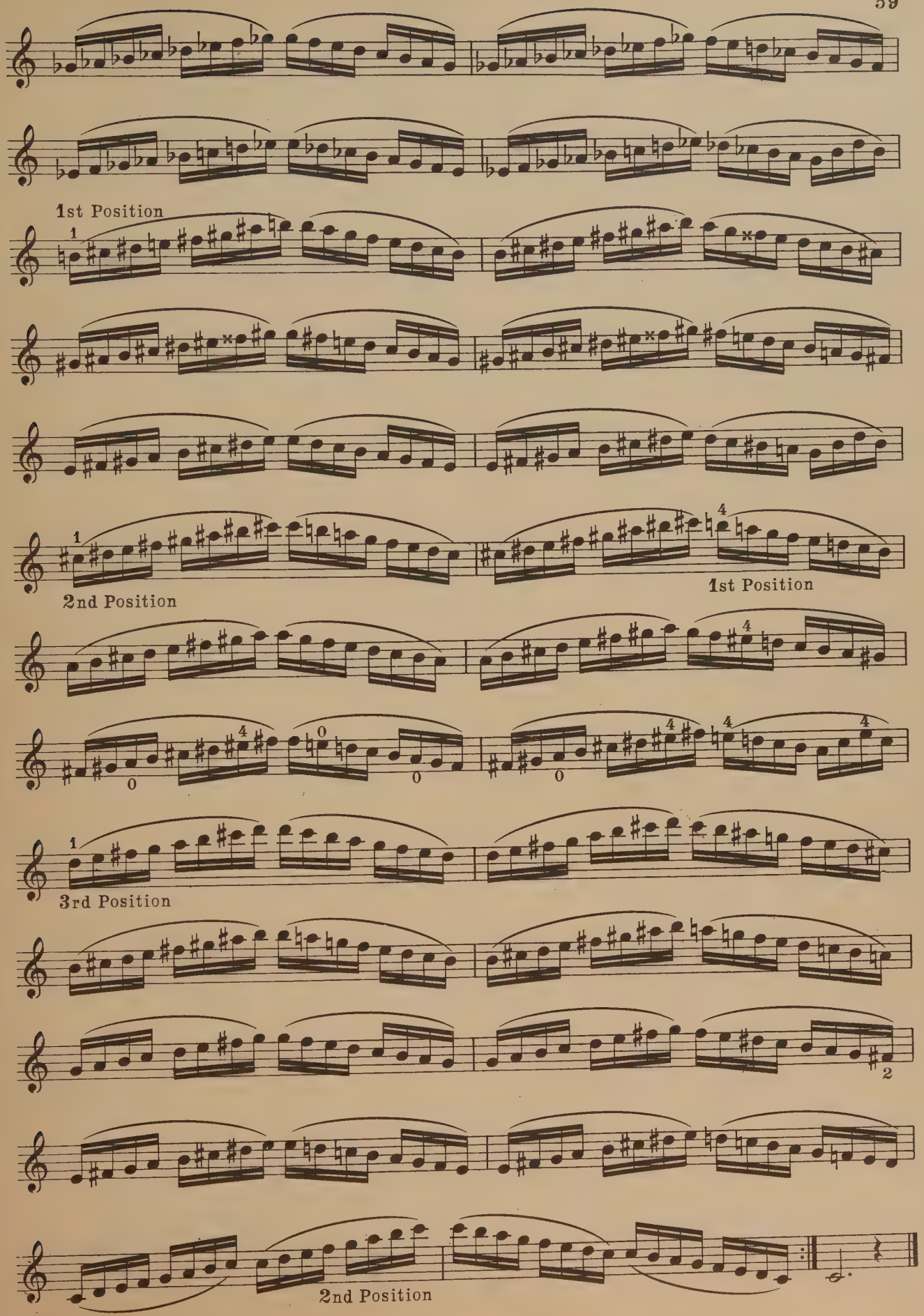
STUDY in chromatics, from the Rode- Kreutzer- Baillot School of Violin Playing.



The Major and Minor Scales in the first three positions, from the "Petite Gymnastique."

H. LEONARD



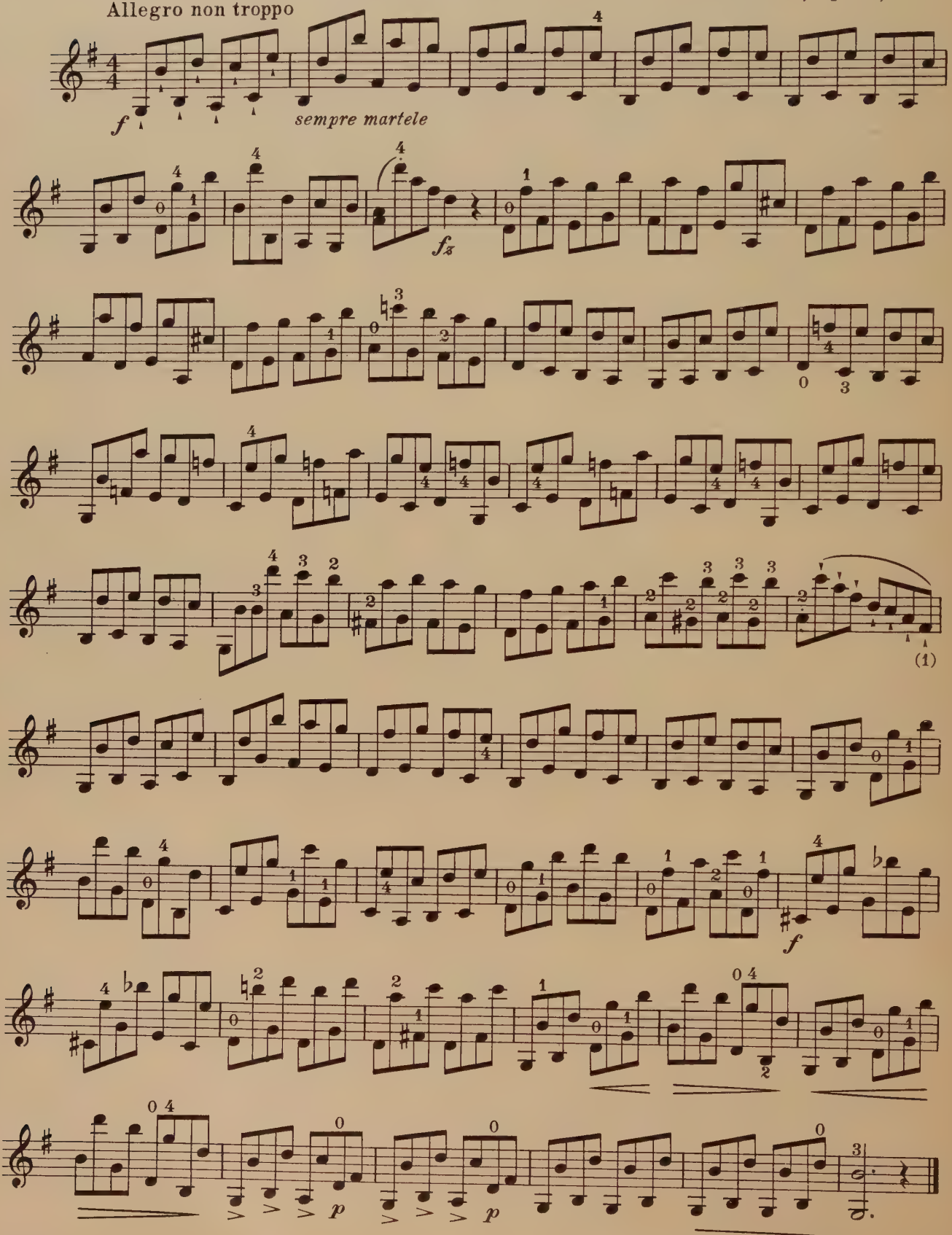

1st Position
2nd Position
1st Position
3rd Position
2nd Position

STUDIES IN THE FIRST THREE POSITIONS

STUDY in the short decisive stroke on broken Tenths.

F. MAZAS, Op. 36, No. 11

Allegro non troppo

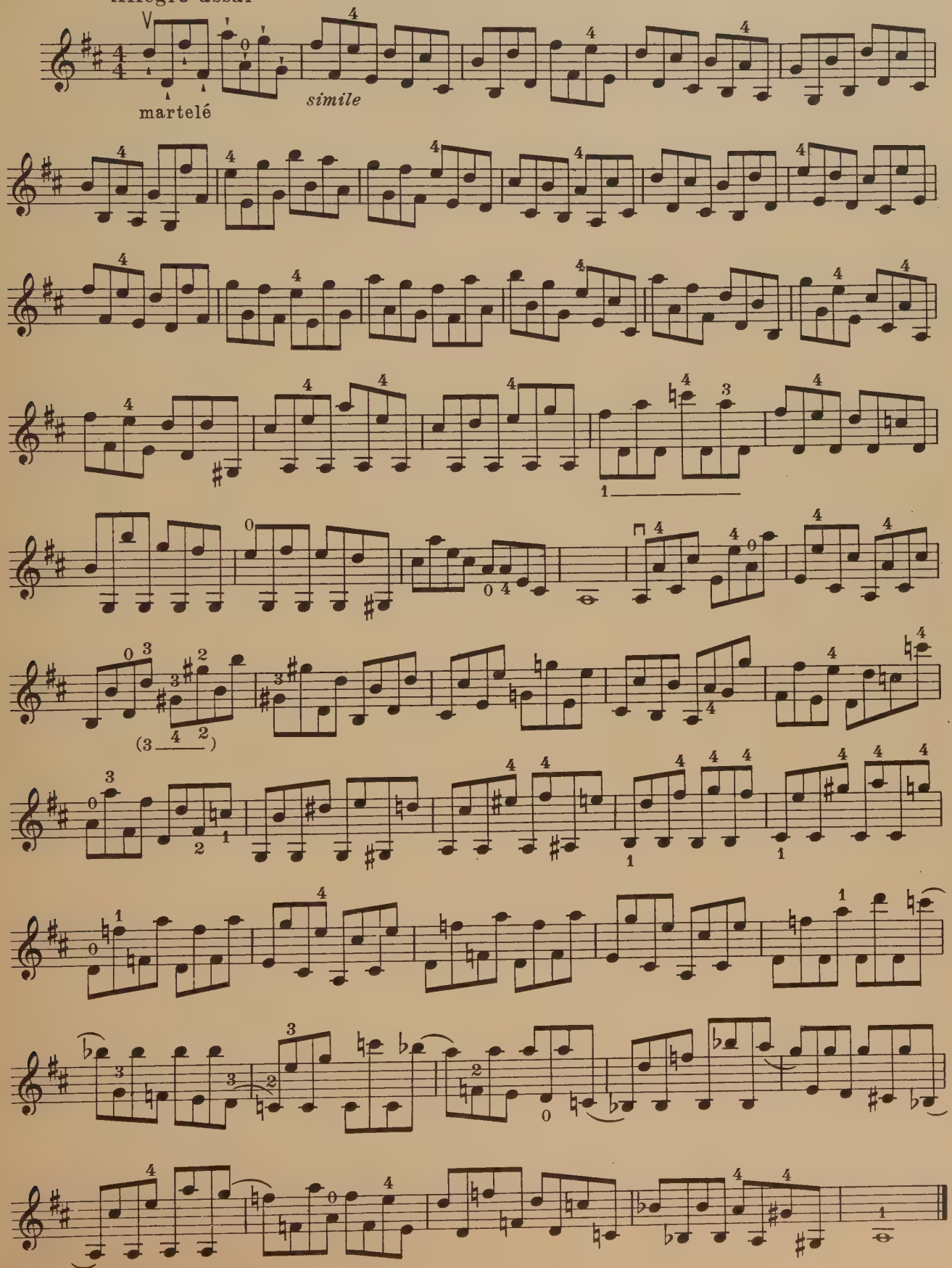


STUDY in the short decisive stroke, on broken octaves, tenths and wider intervals.

Allegro assai

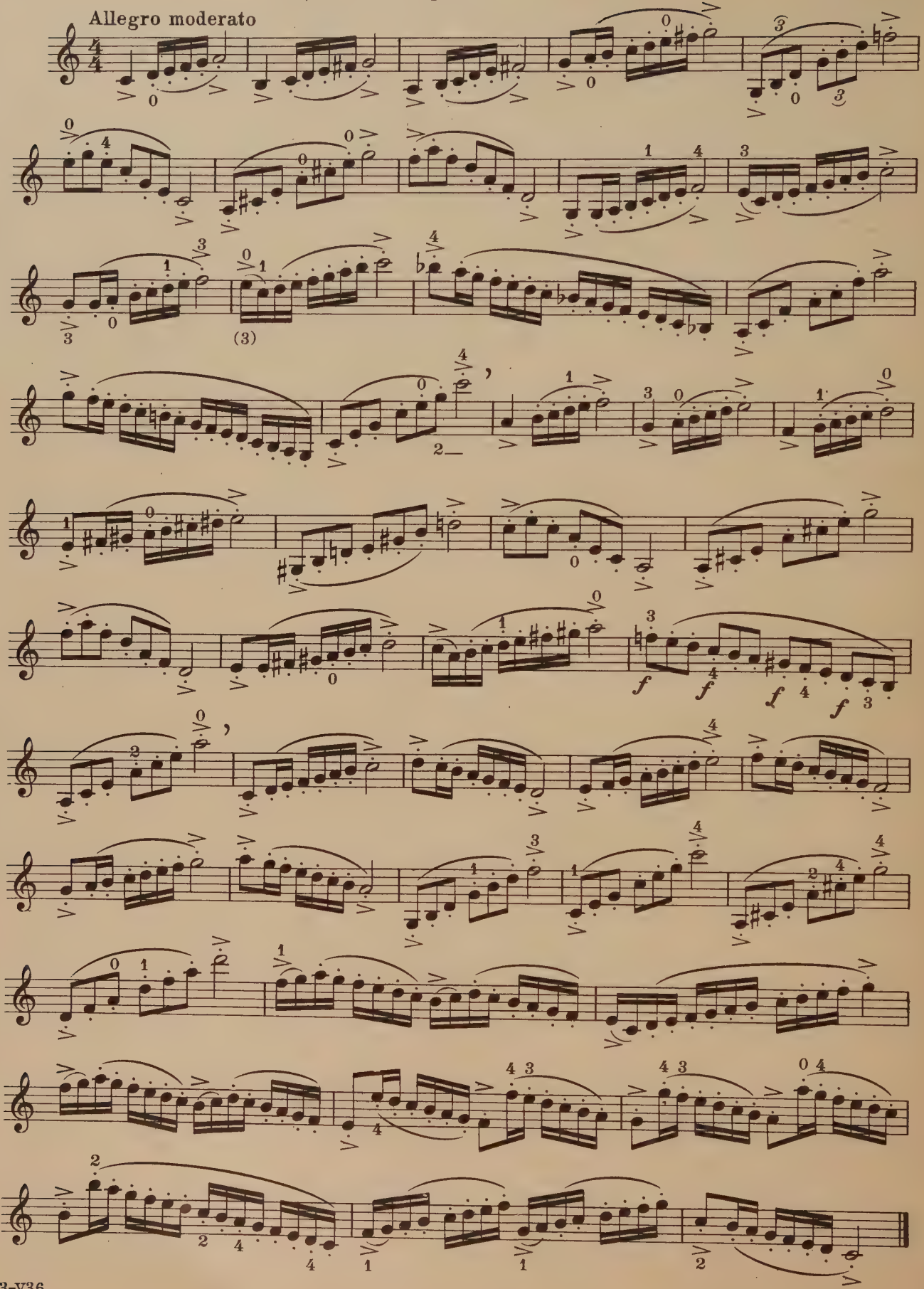
No.VII from **42** Caprices

R. KREUTZER

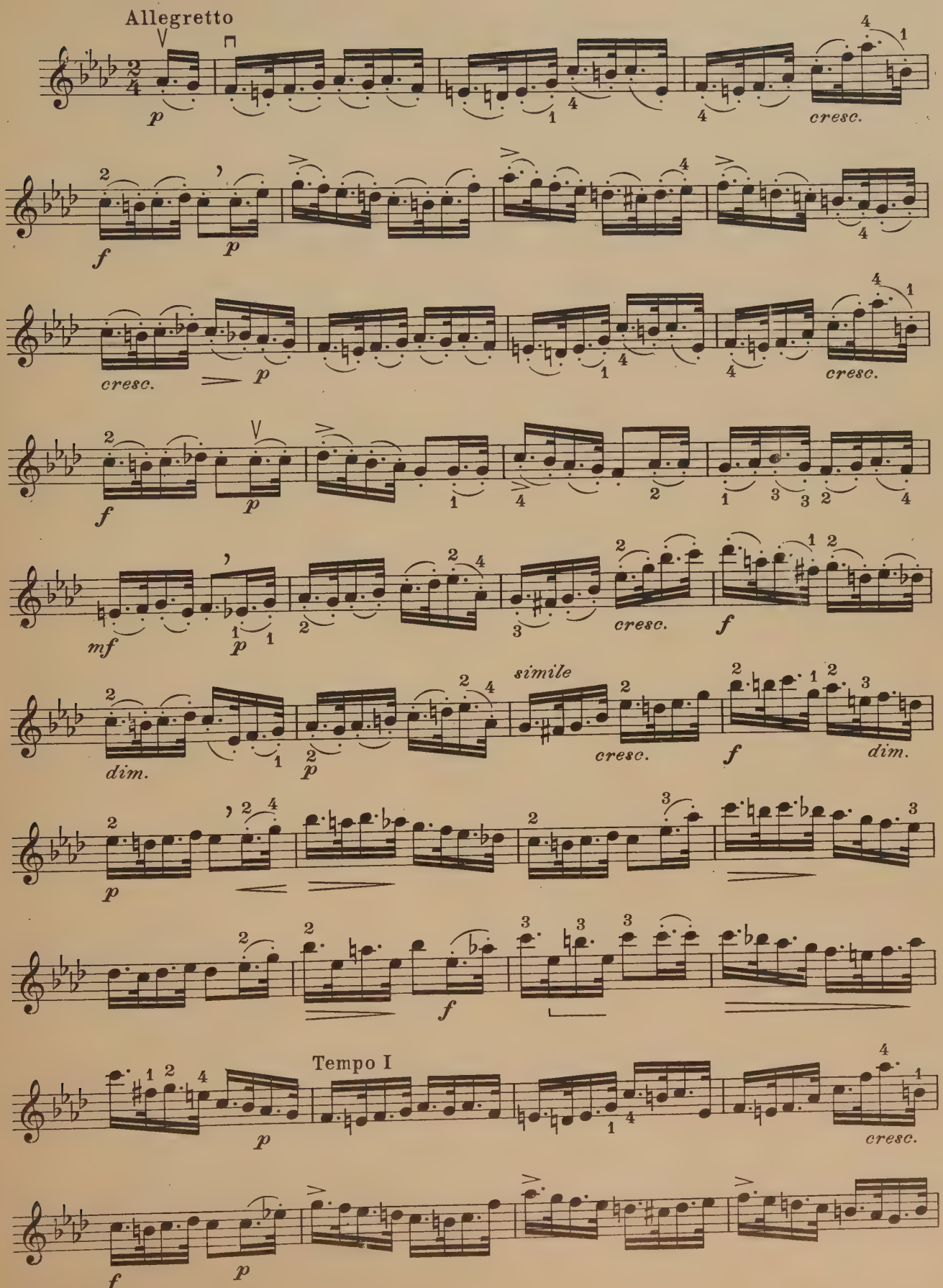


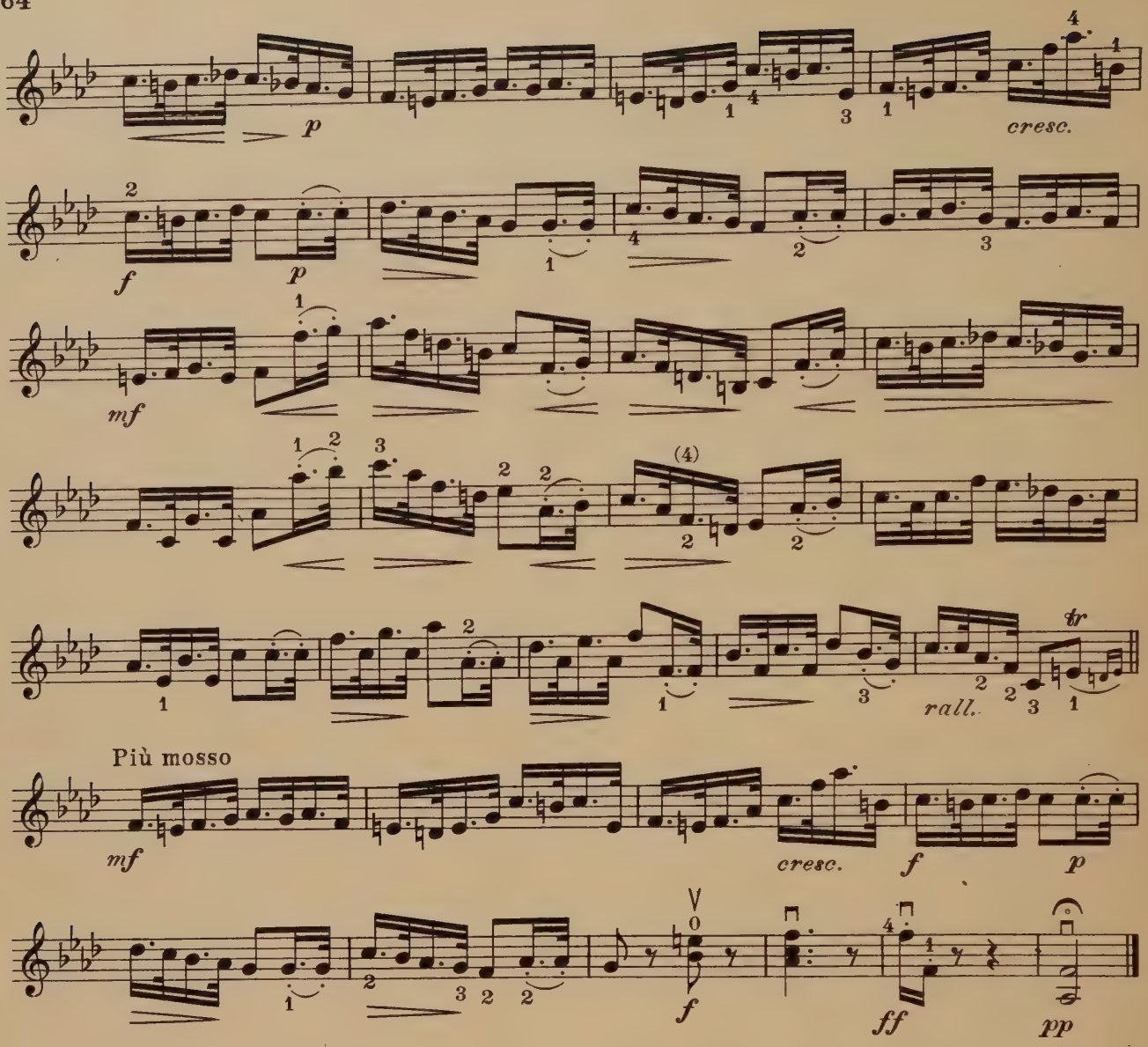
STUDY in Staccato, No. IV, from 42 Caprices. R. KREUTZER

Allegro moderato



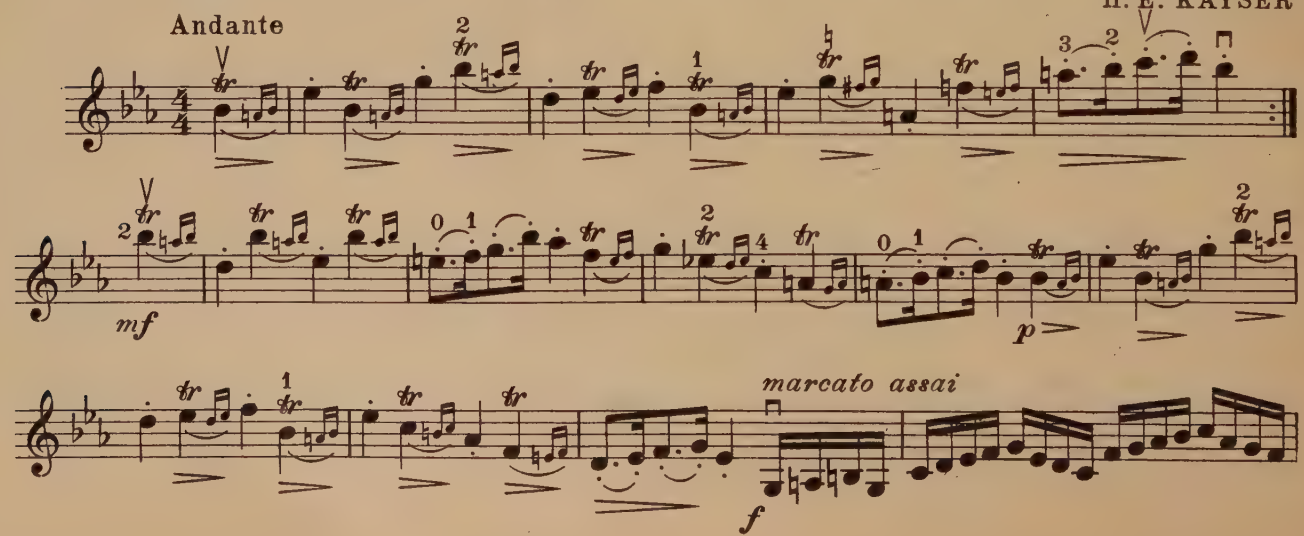
STUDY in the dotted rhythm. H. E. KAYSER

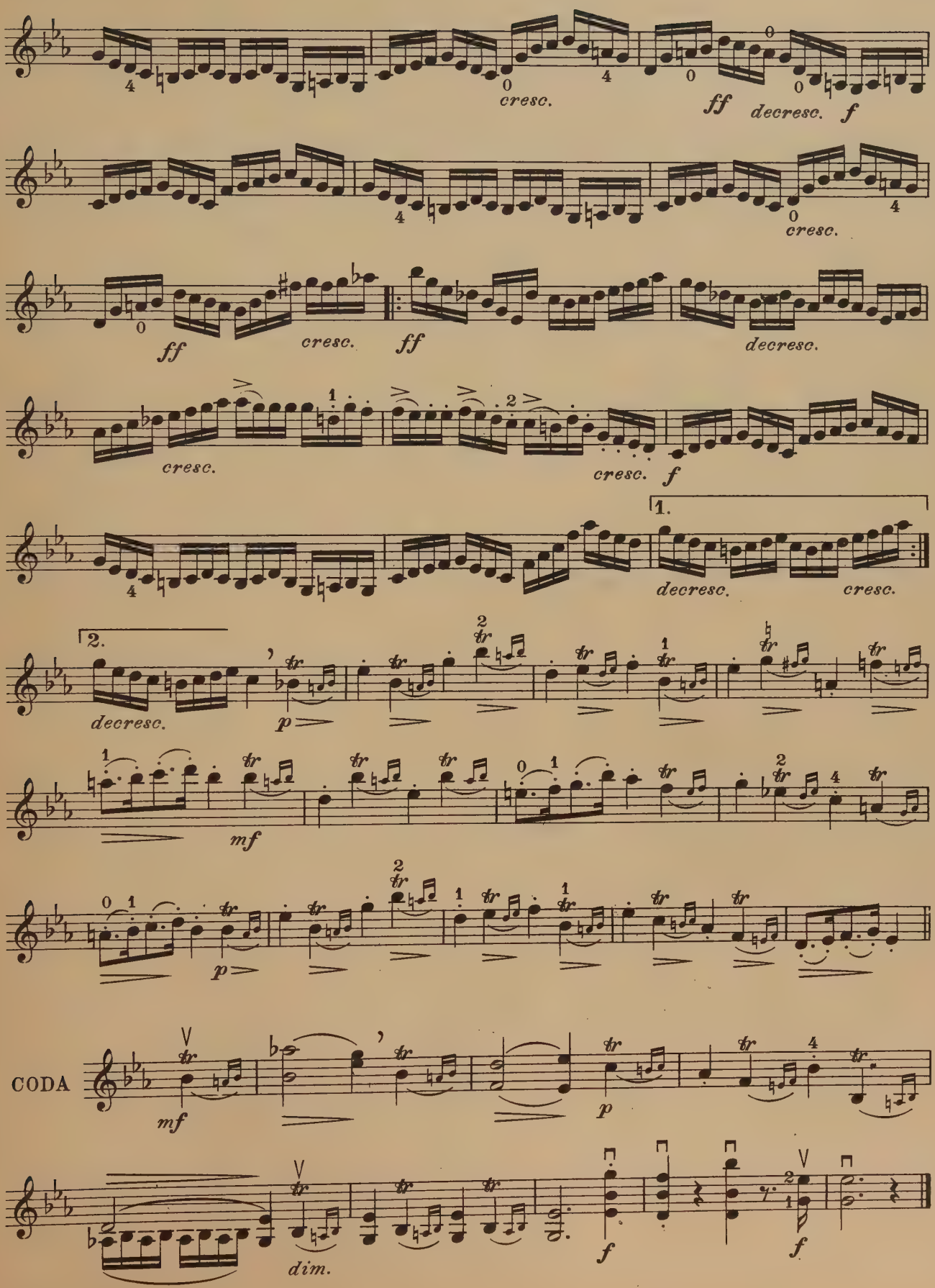




STUDY in the decisive character; the Trill with Ending contrasted with a Trio requiring a vigorous forearm stroke. No. 15, from 36 Studies.

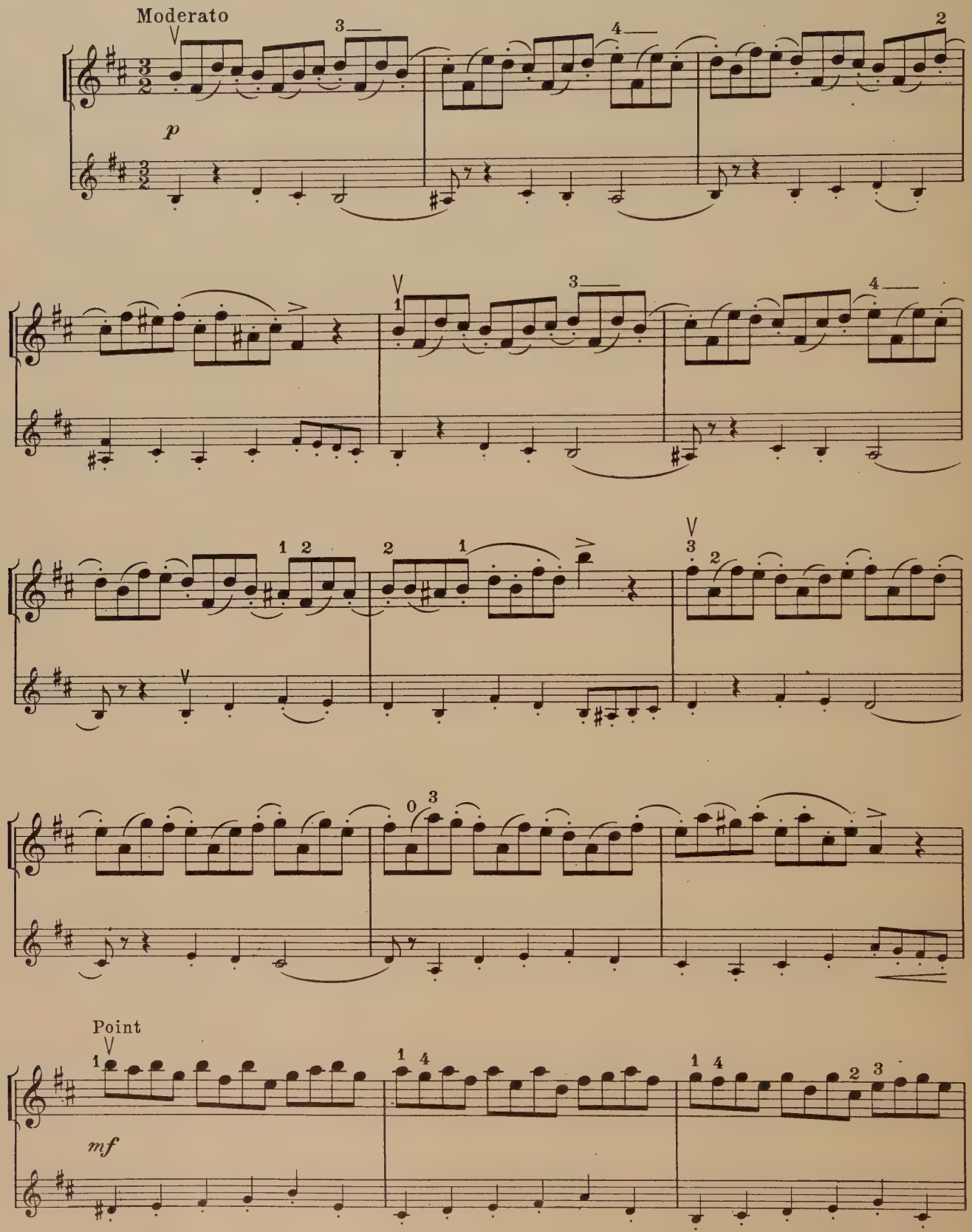
H. E. KAYSER

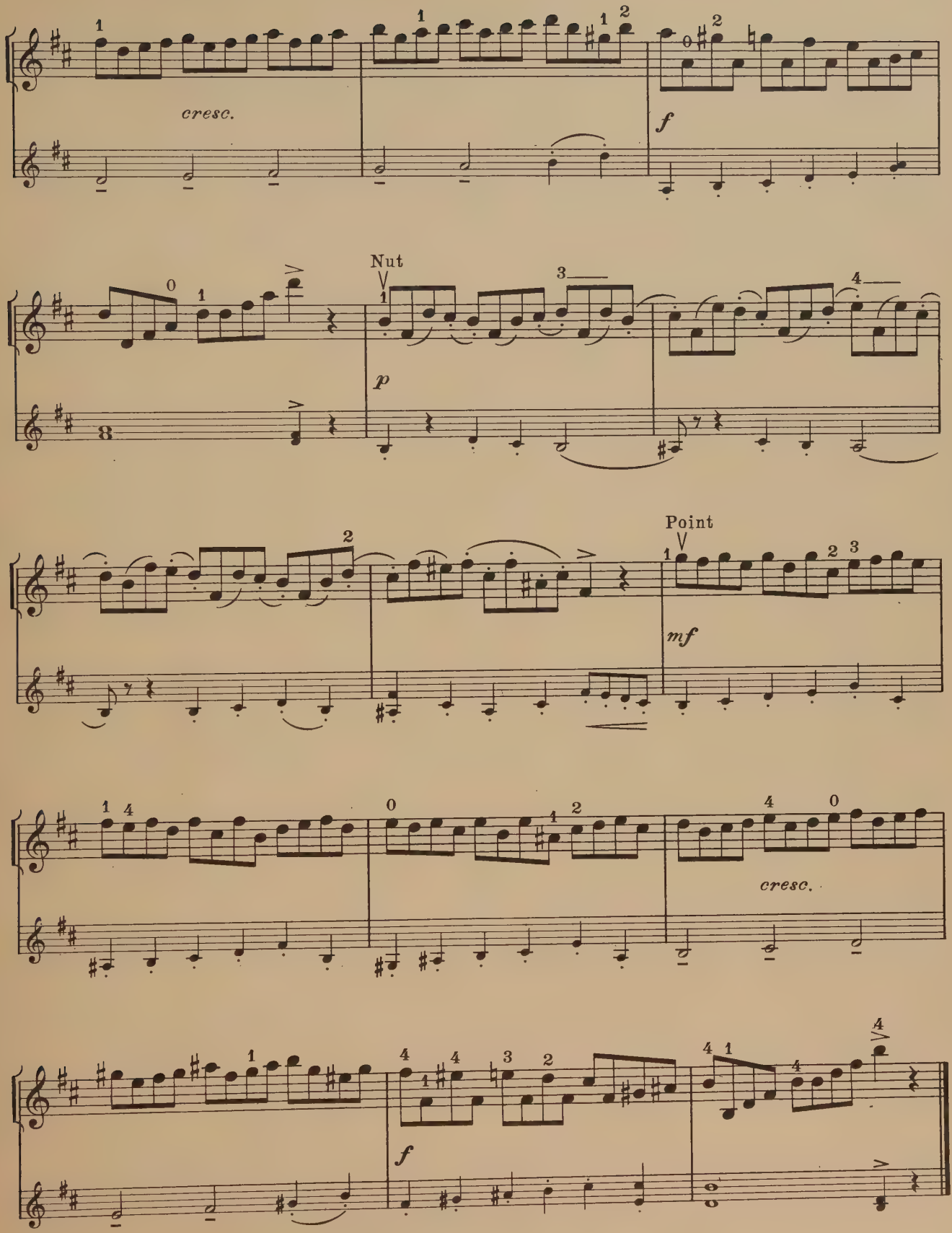



cresc.
ff
decresc.
f
ff
cresc.
ff
decresc.
cresc.
cresc.
f
1.
decresc.
cresc.
2.
decresc.
p
mf
p
CODA
mf
p
dim.
f
f

STUDY in Viotti bowing, in regular alternation with the same rhythmic grouping in the sustained bowing.

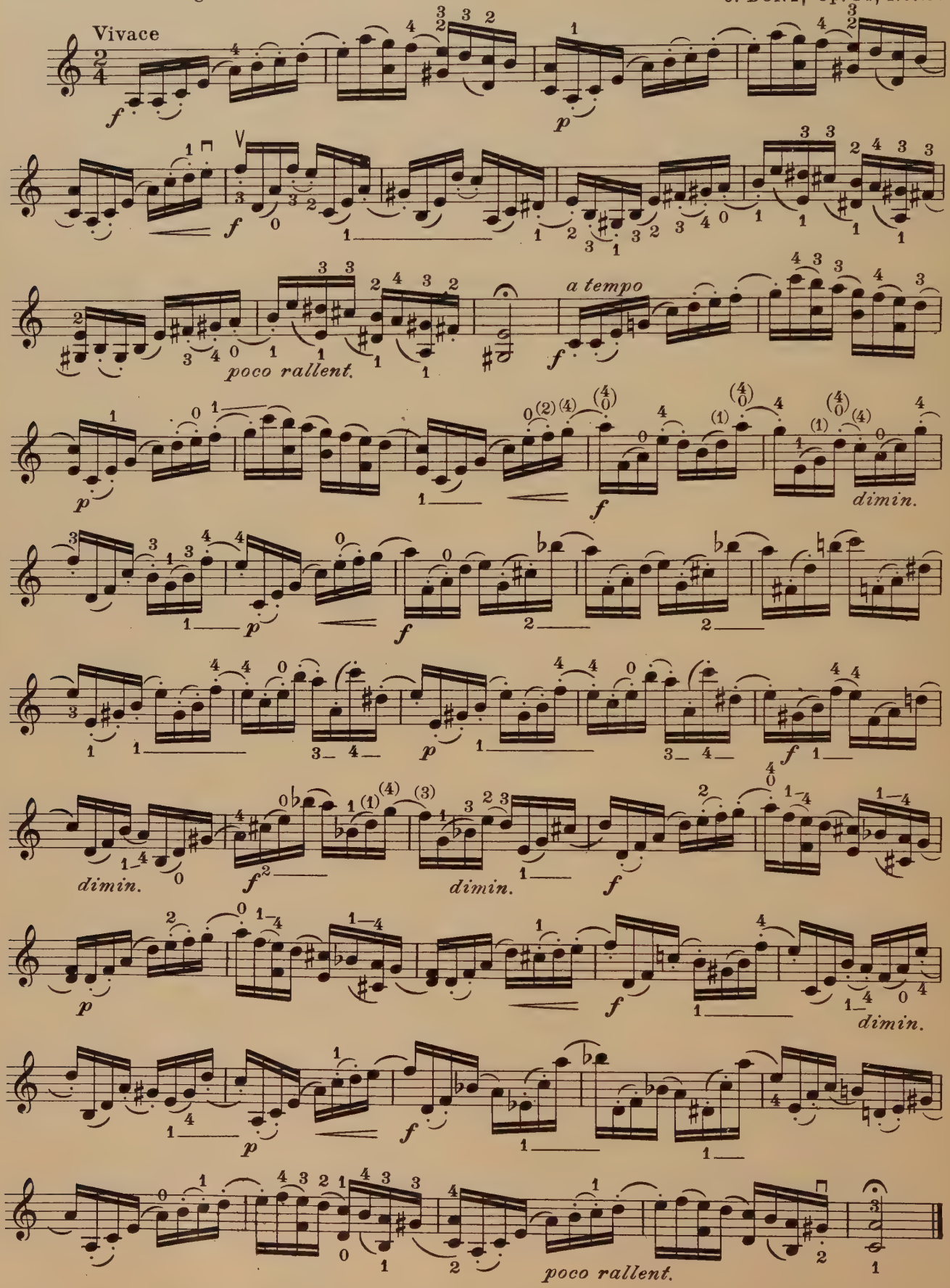
JOS. BLOCH, Op. 11, No. 2




cresc.
f
Nut
p
Point
mf
cresc.
f

STUDY in the Viotti bowing, in irregular alternations with the same rhythmic characteristics in the sustained bowing.

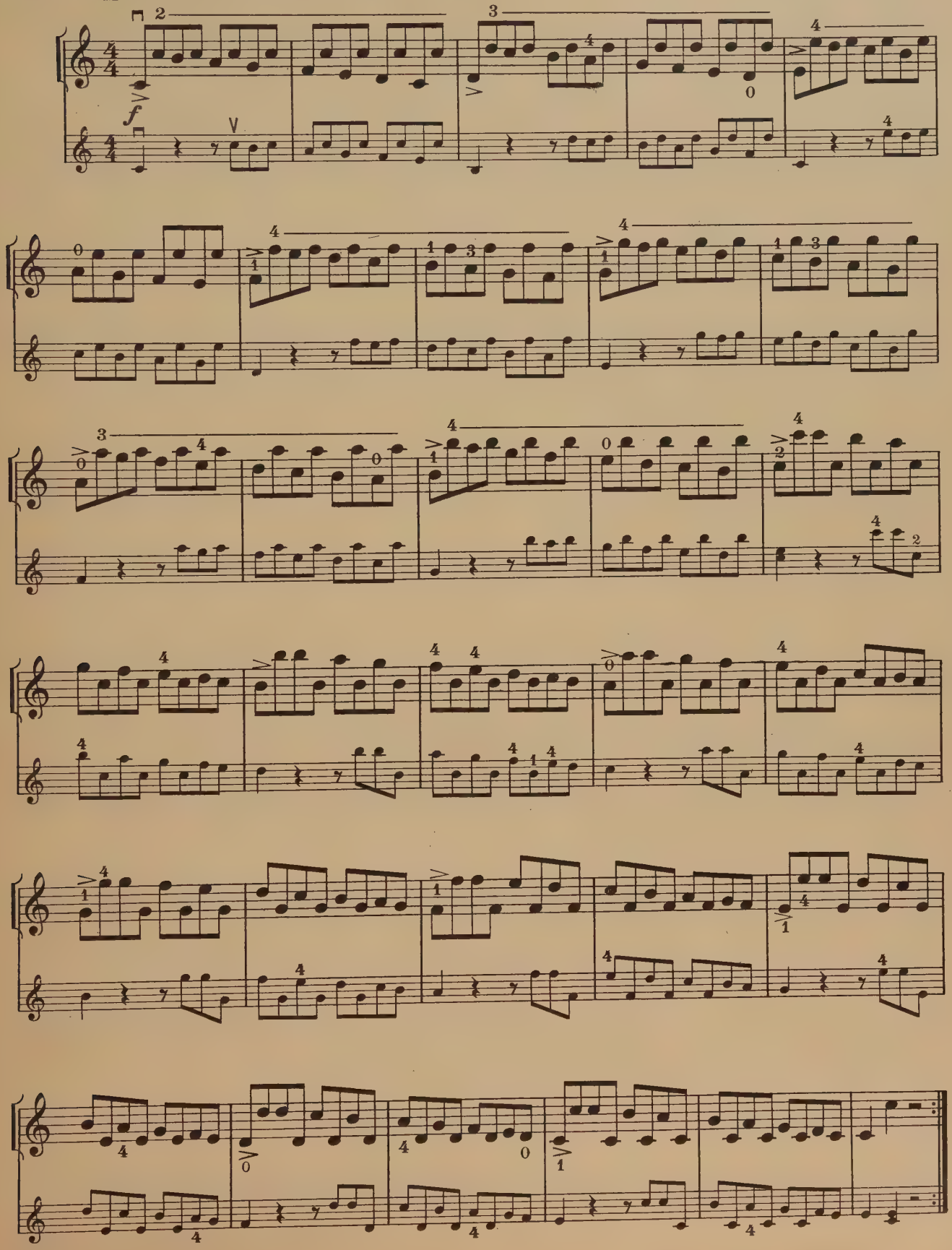
J. DONT, Op. 37, No. 23



STUDY in sequential fingering, preparatory to the whipping bow, the accent resulting from the string crossing. From Preparatory Studies, Op. 80.

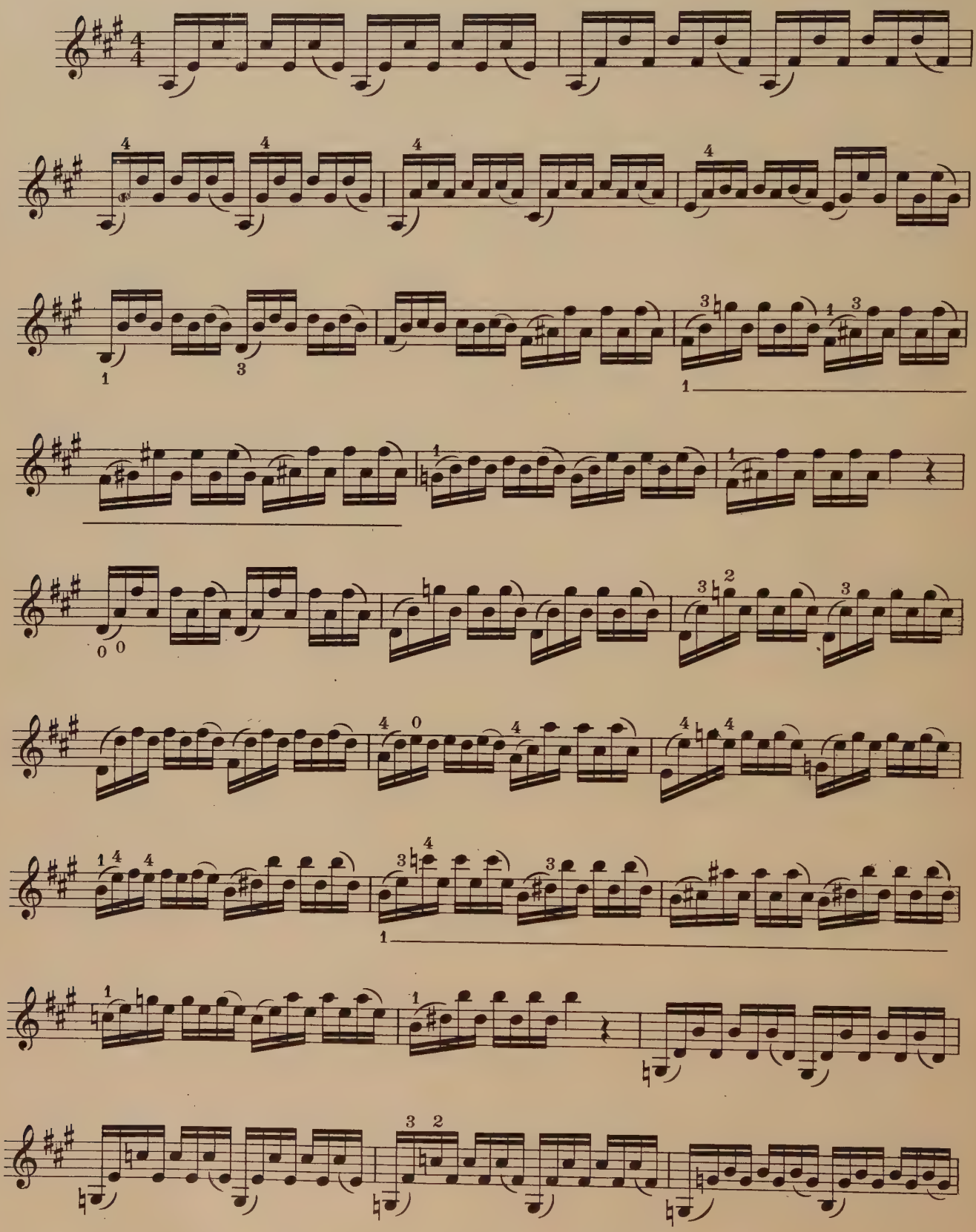
Moderato

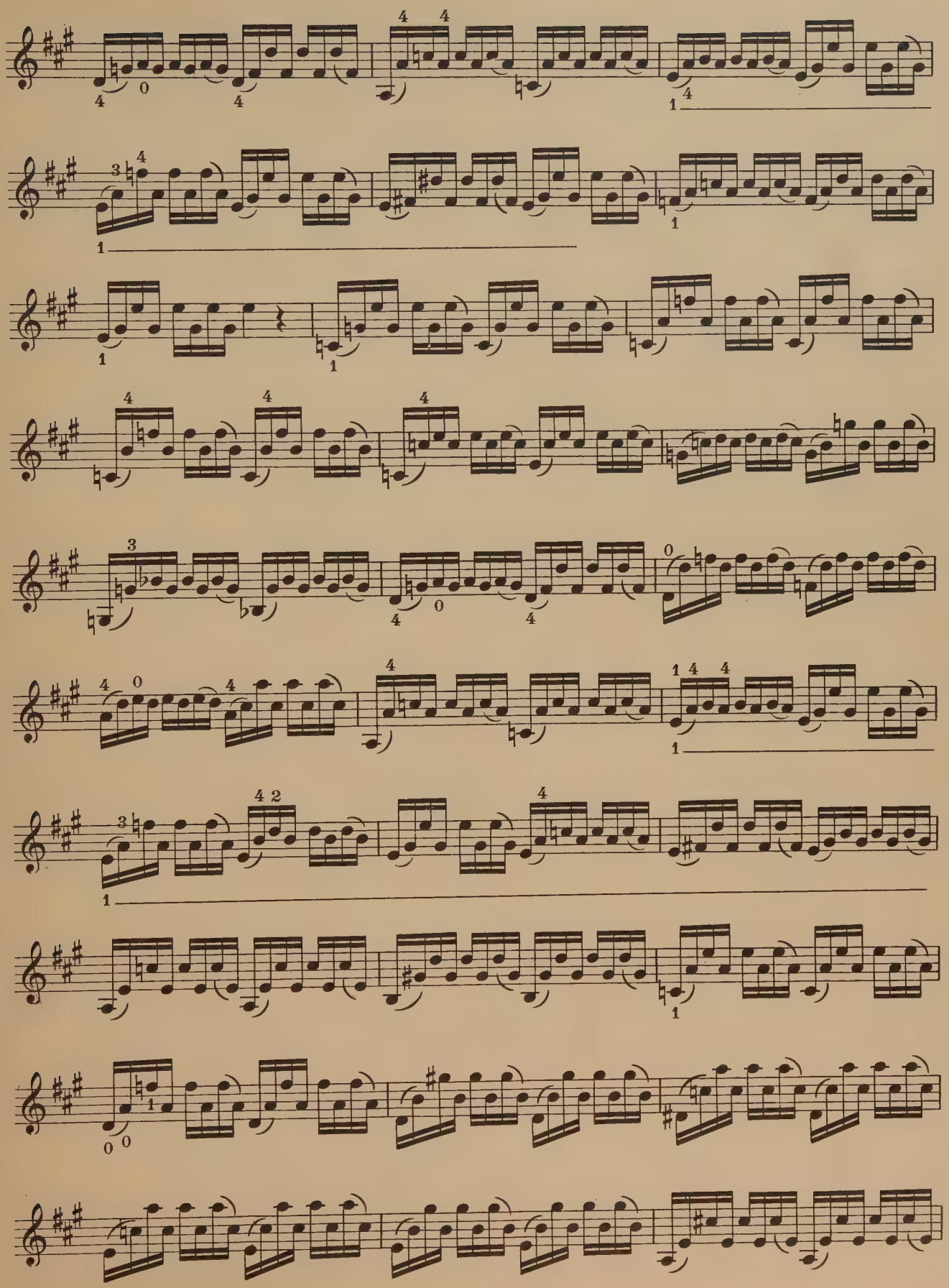
JULIUS WEISS

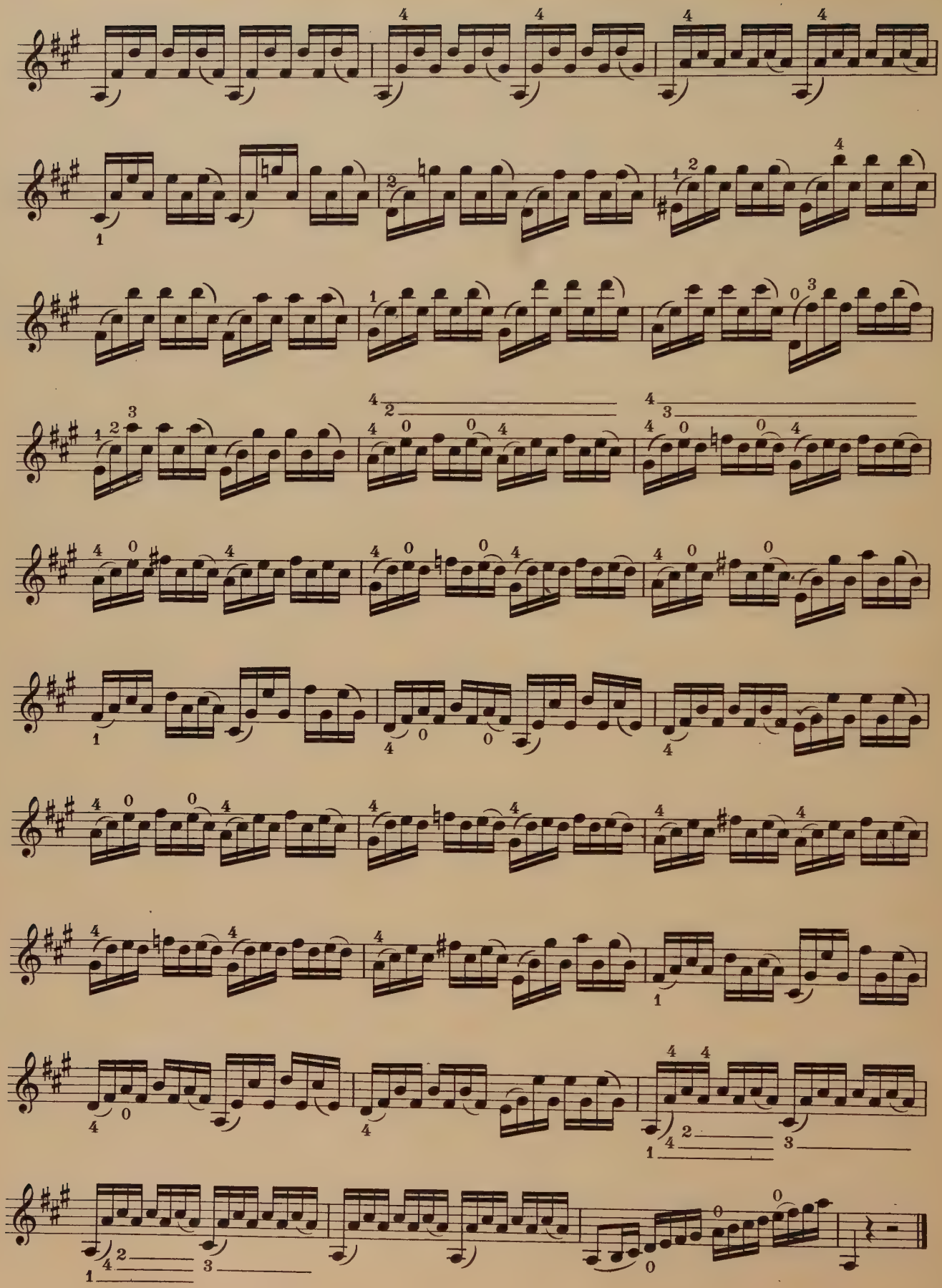


STUDY in string crossing over three strings, requiring special attention to the string level, No. XIII, from 42 Caprices.

R. KREUTZER

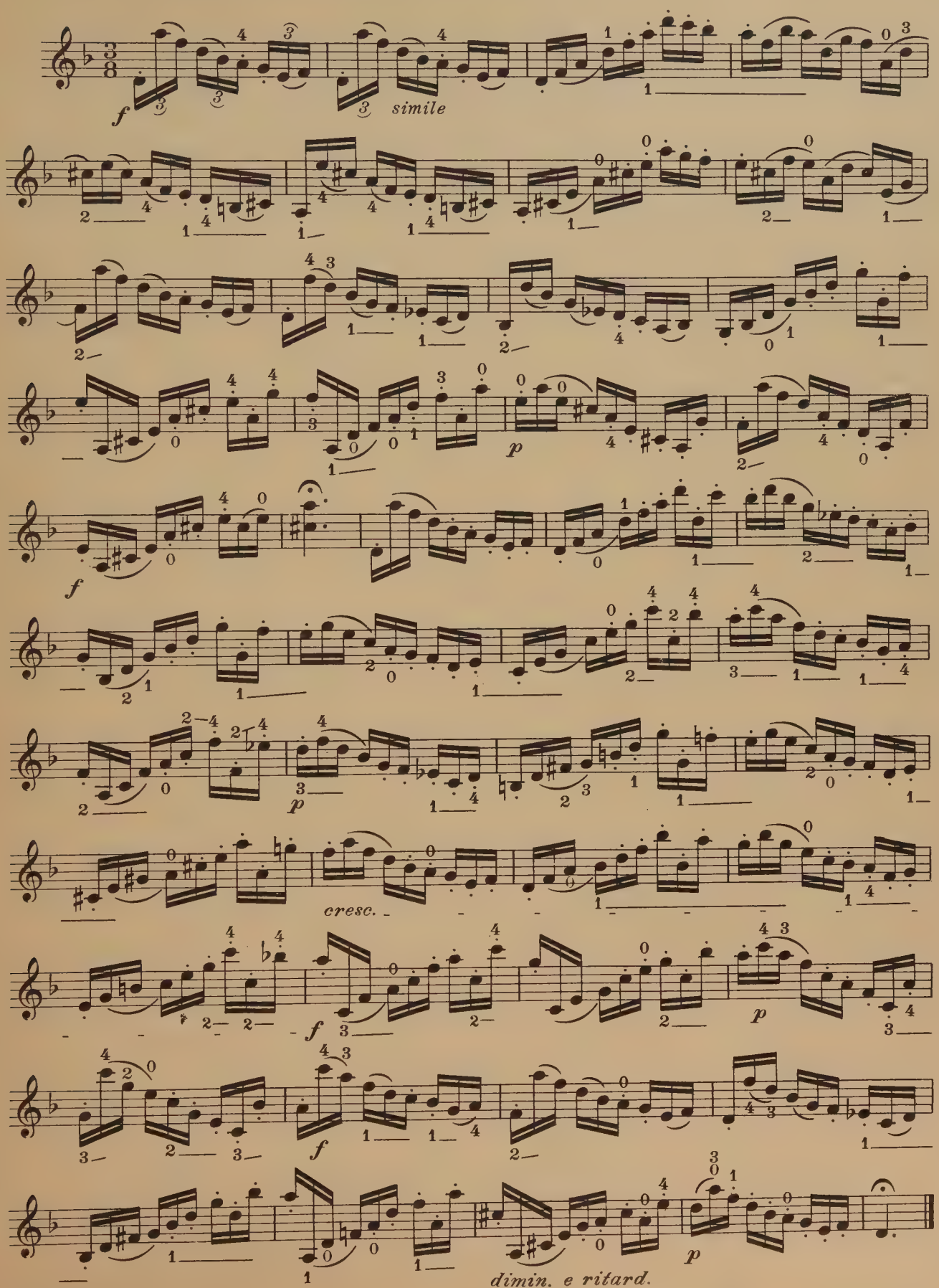






STUDY for short sustained, in small groups and separate strokes.

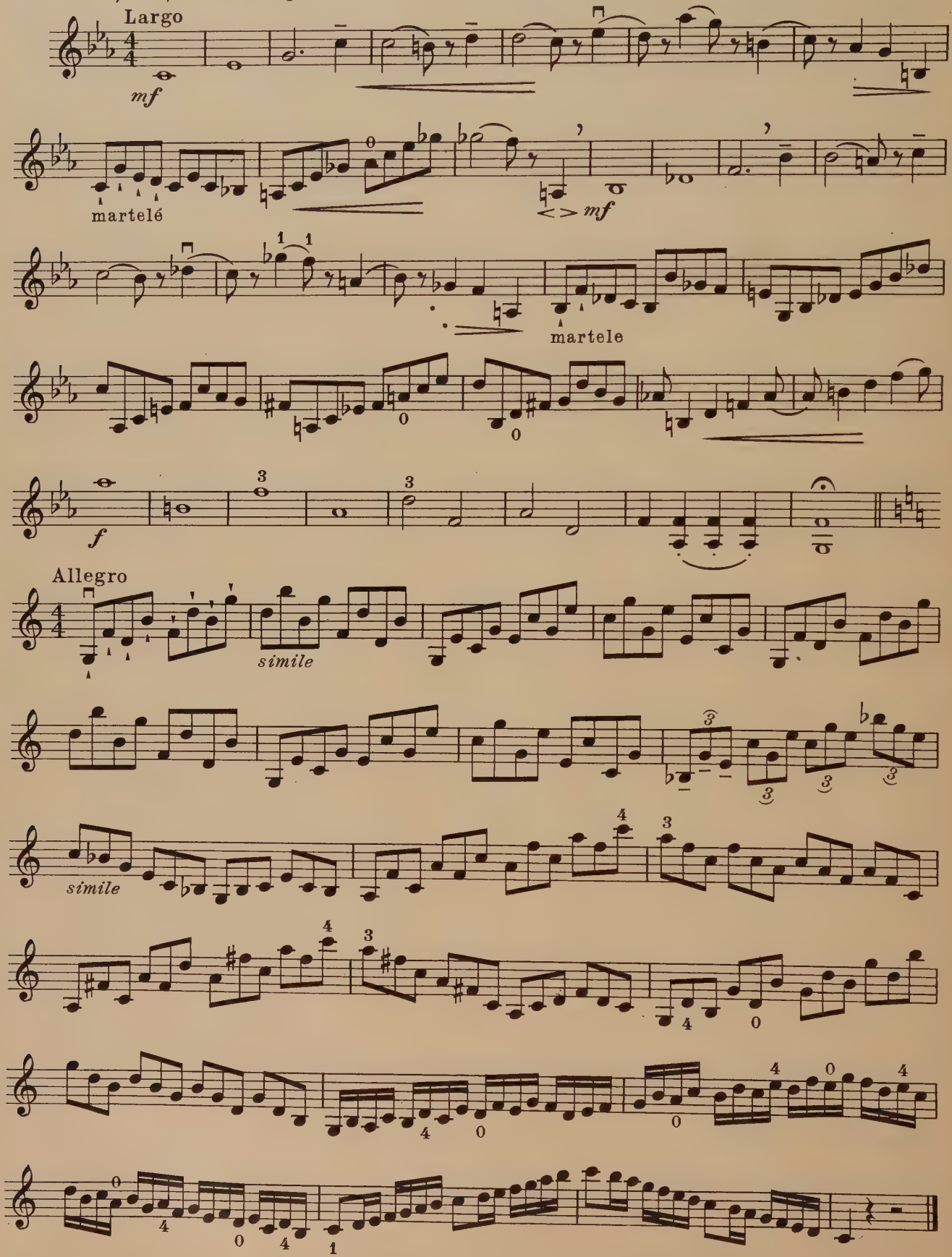
J. DONT, Op. 37, No. 4



STUDY for tone production and style, progressively employing the long sustained, the short decisive and the short sustained strokes with increasing velocity.

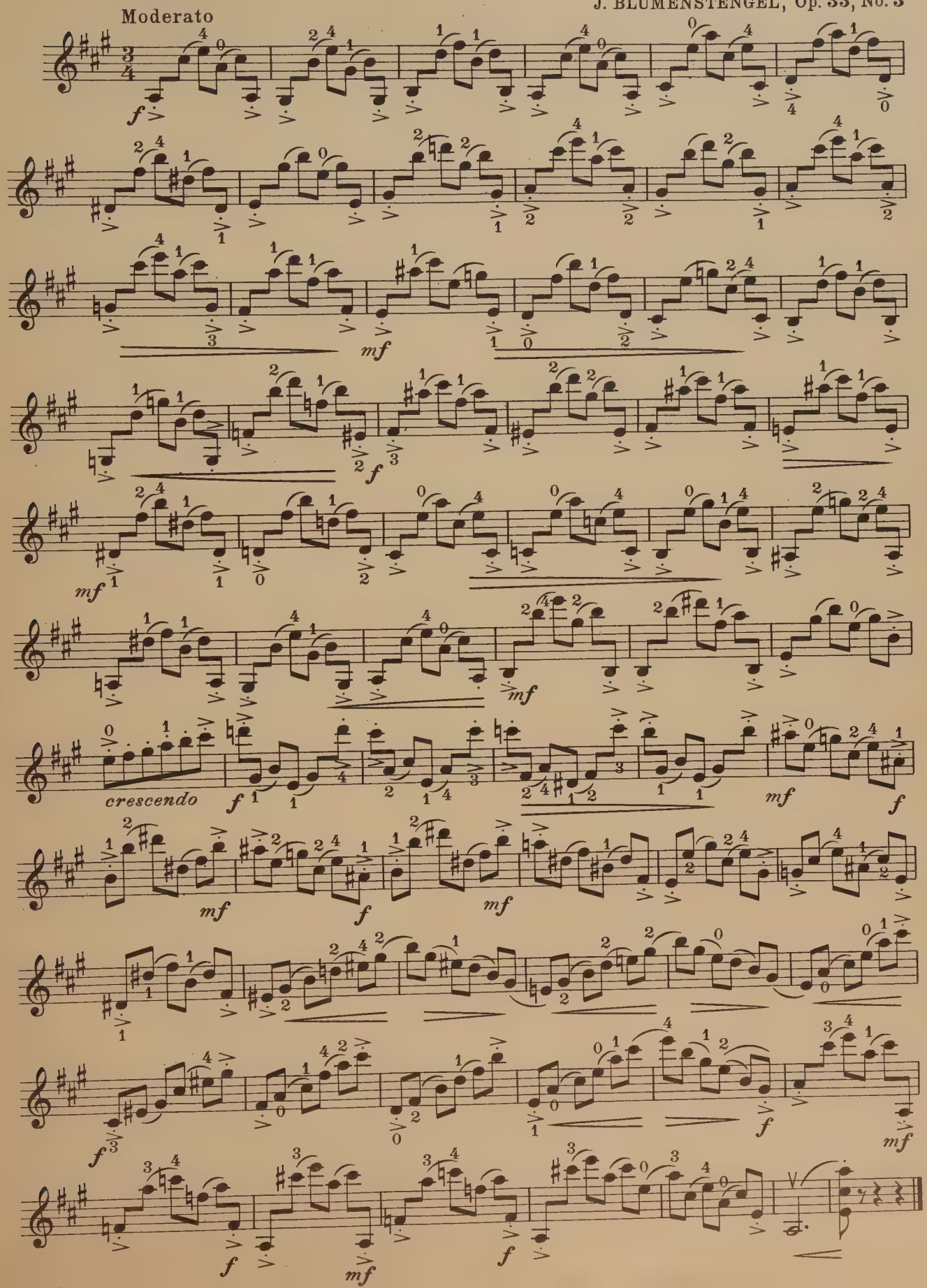
CAPRICE, No. I, from 36 Caprices

FEDERIGO FIORILLO



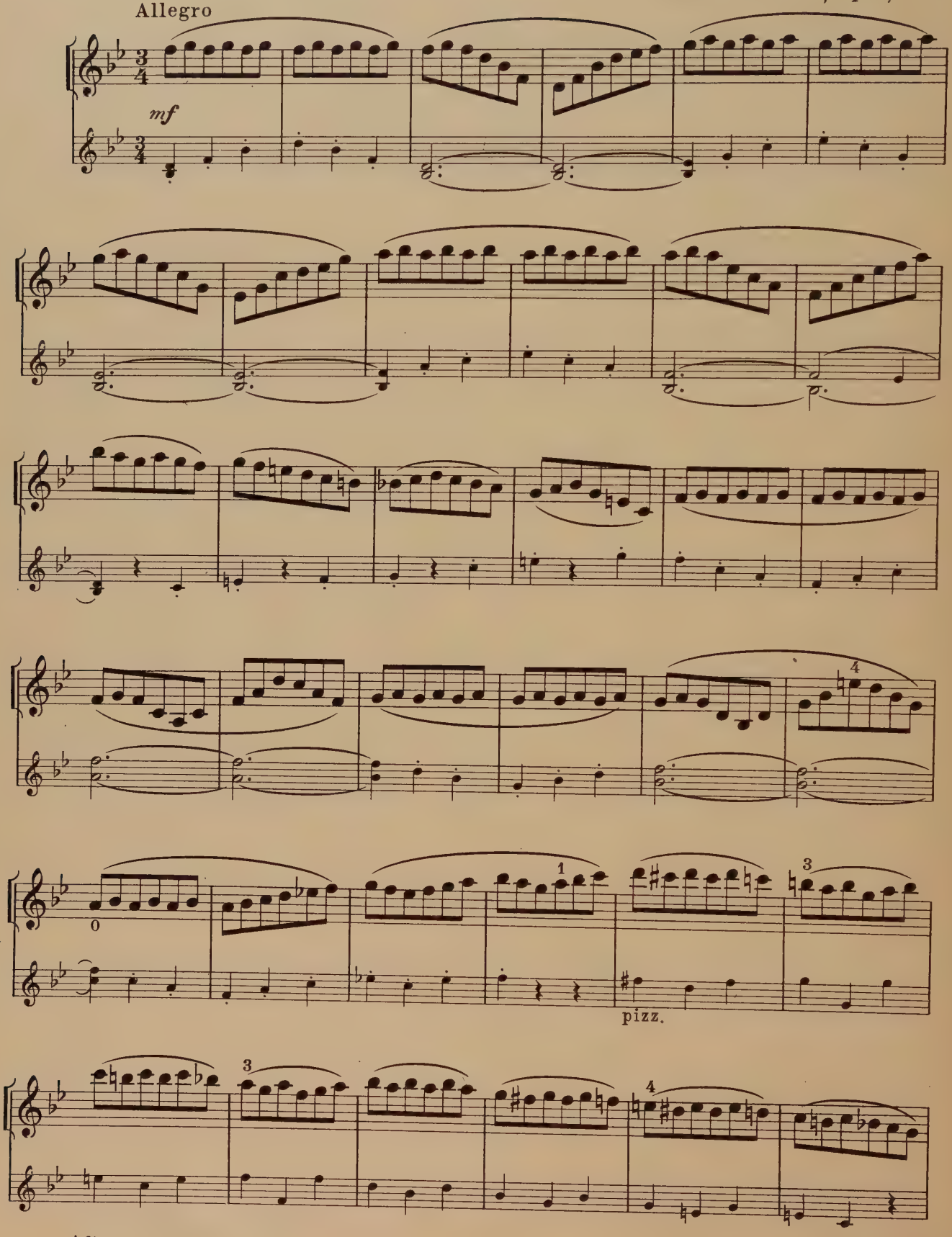
STUDY for contrast of sustained and decisive bowings in a regular pattern.

J. BLUMENSTENGEL, Op. 33, No. 3

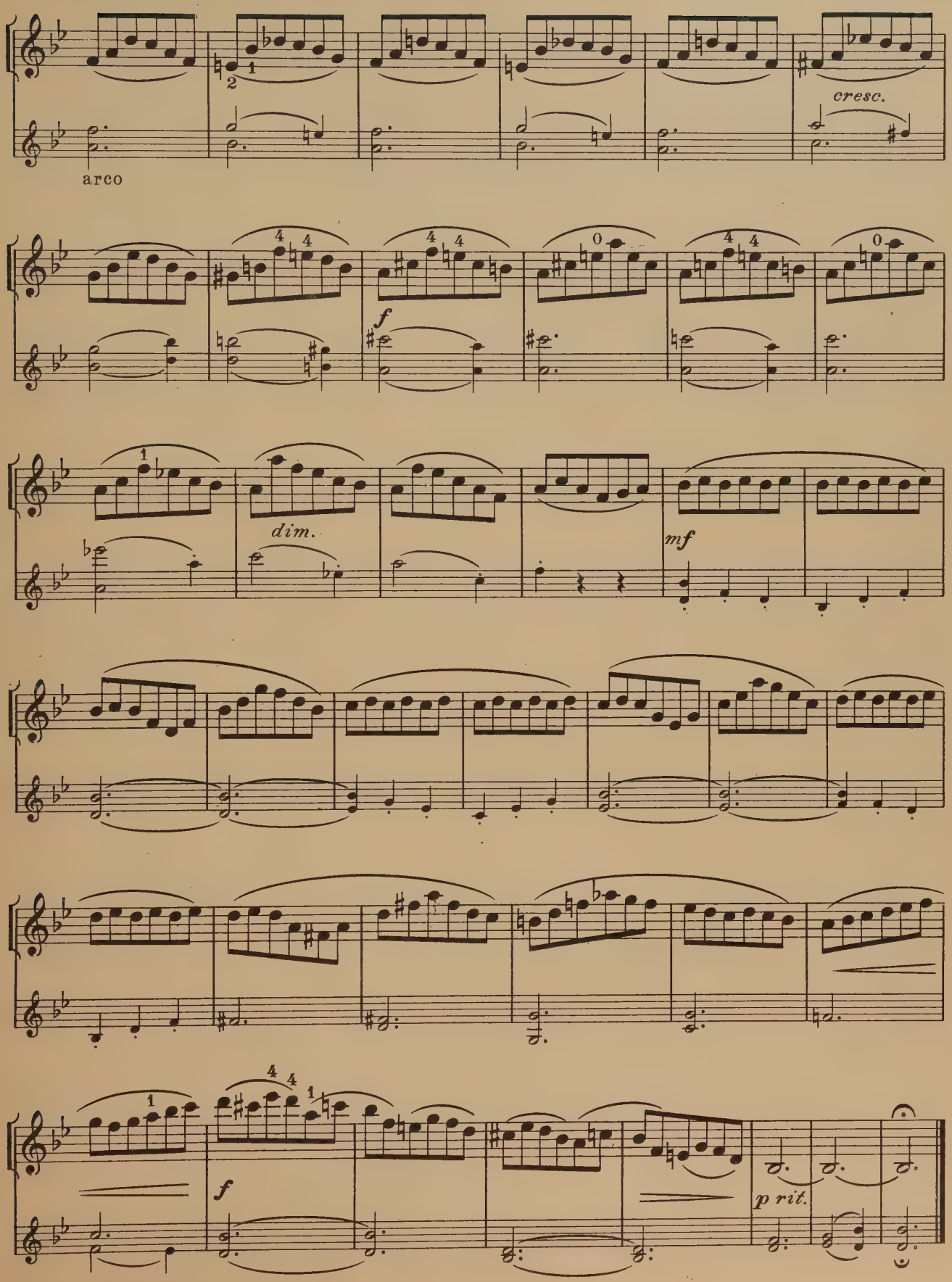


STUDY for velocity, in legato.

JOSEPH BLOCH, Op. 4, No. 5



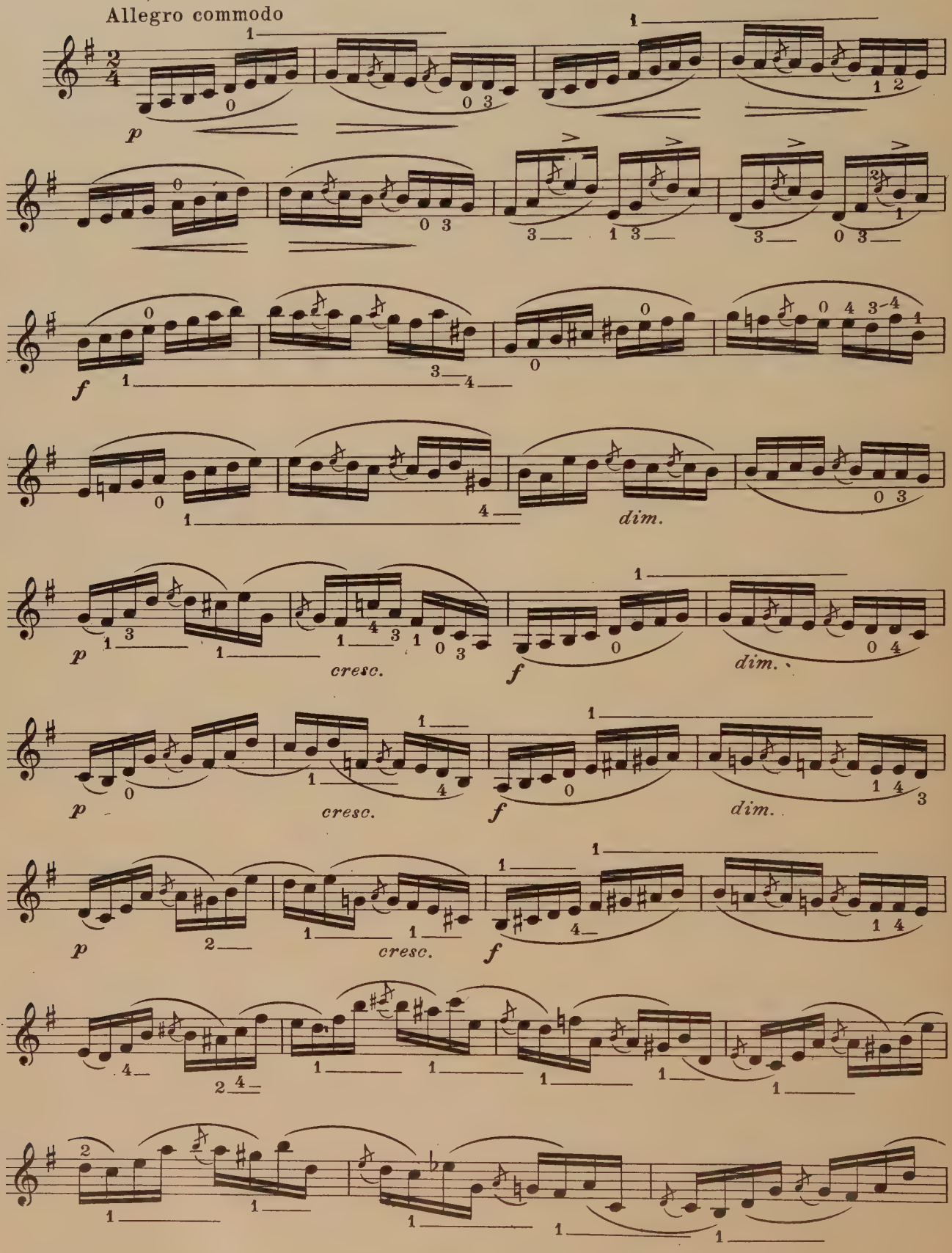
After reasonable Velocity has been acquired, play four measures in one bow.

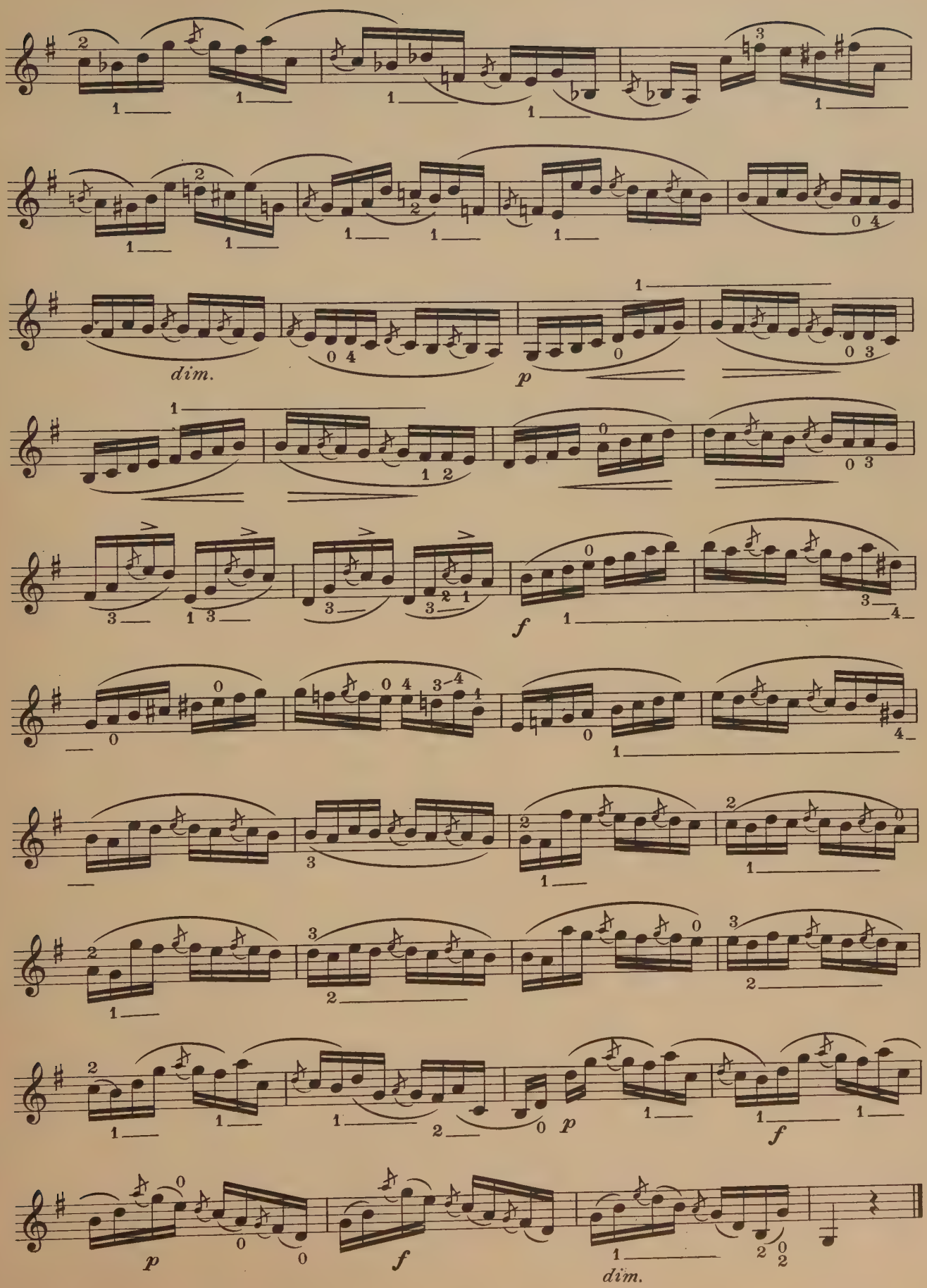

arco
cresc.
f
dim.
mf
f
p rit.

STUDY for the acciaccatura

J. DONT, Op. 37, No. 11

Allegro commodo

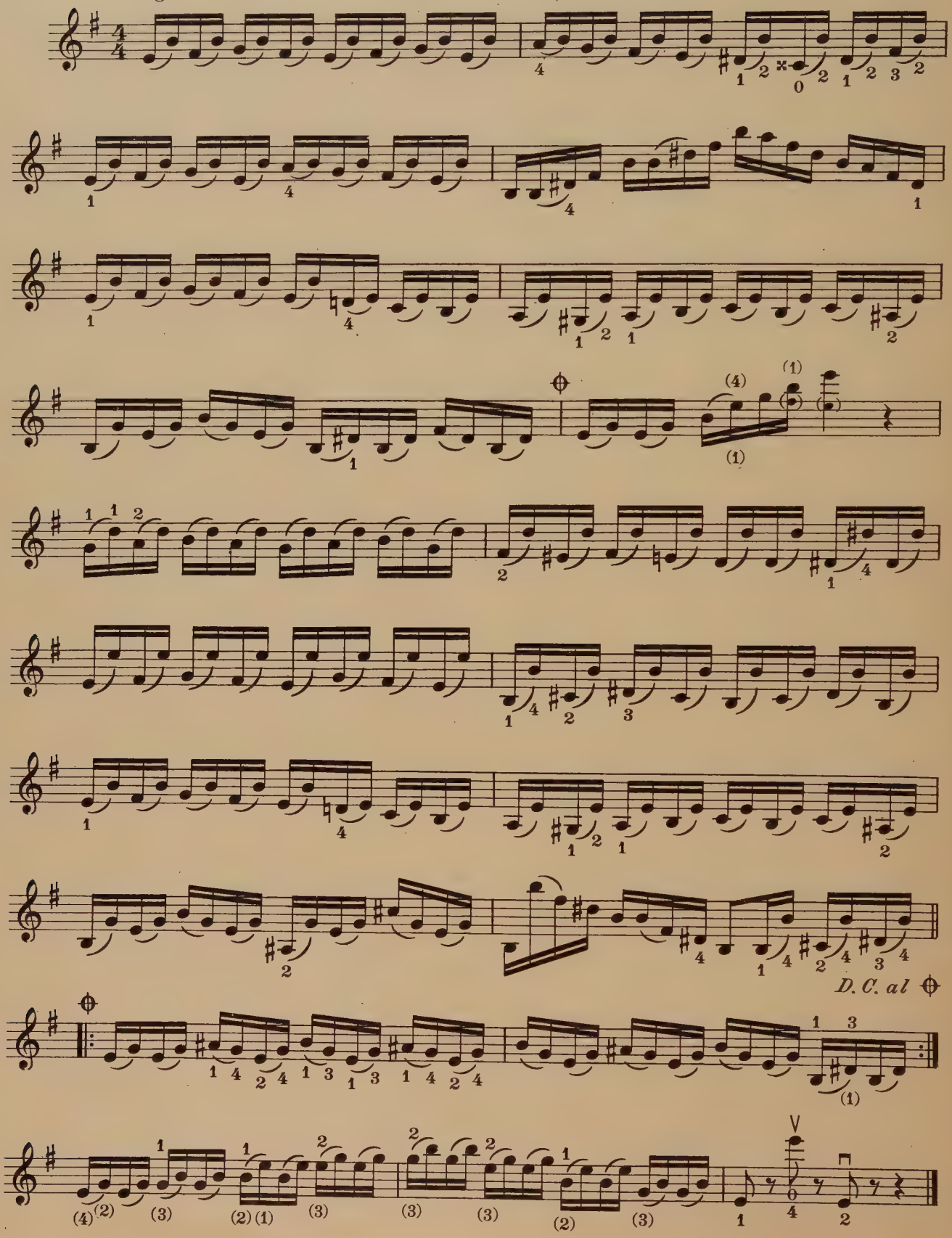



dim.
p
f
p
f
p
f
dim.

STUDY for string crossing between adjacent strings

E. DEPAS, Op. 109, No. 6

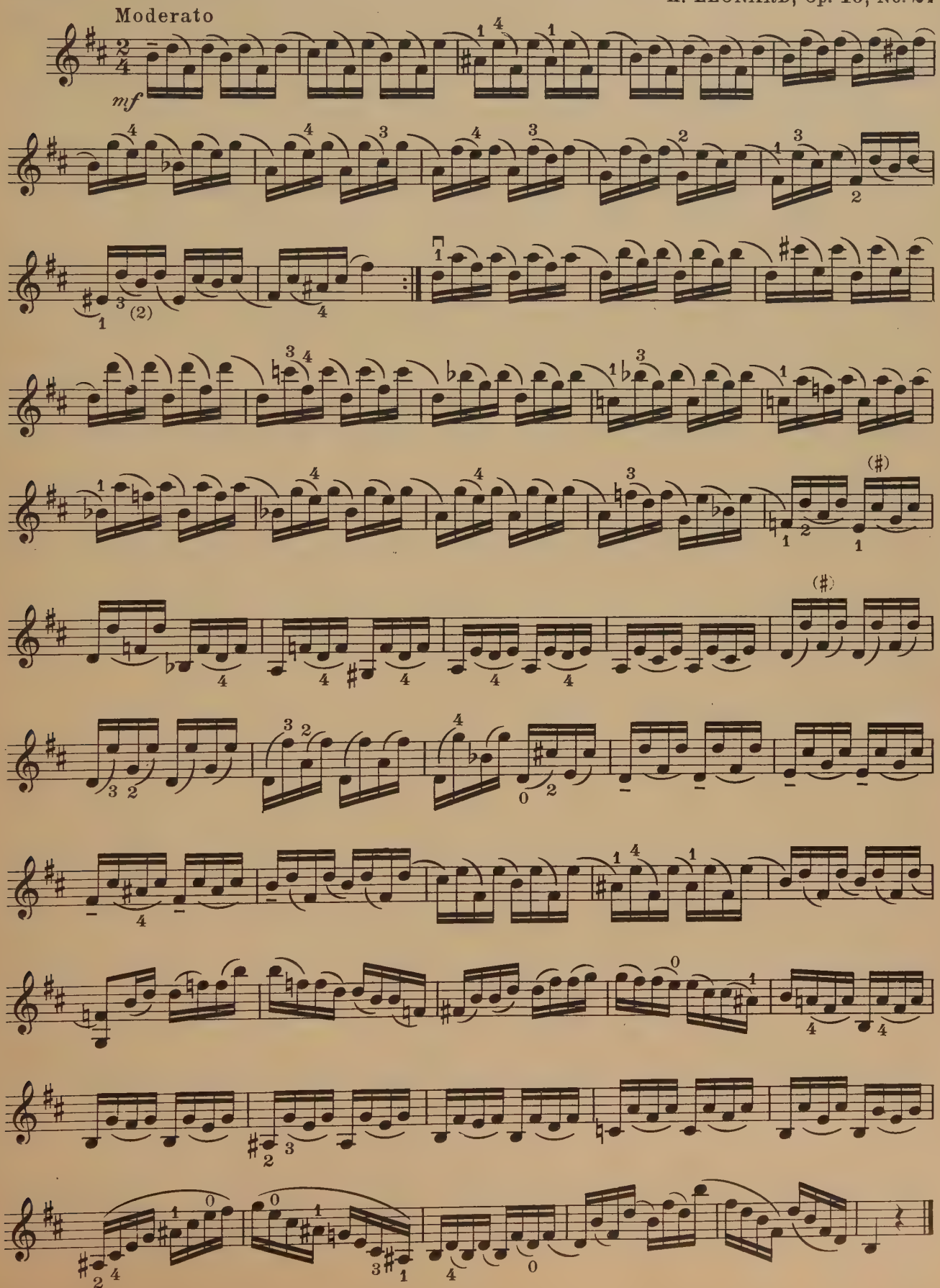
Allegro



On the repetition, cut from ⊕ to ⊕.

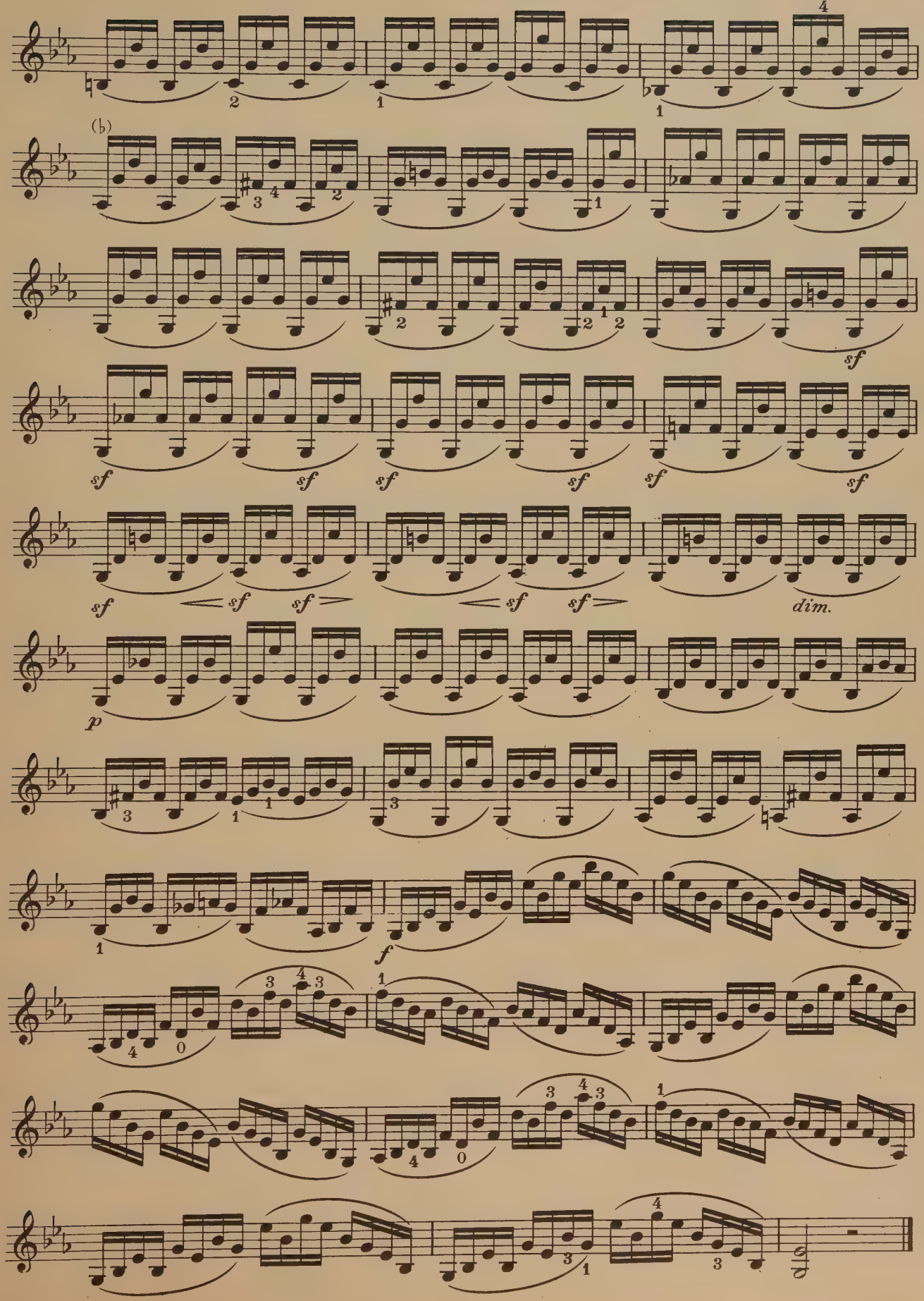
STUDY for string crossing by hand only in slurred pairs, the accent on the second half of the stroke.

H. LÉONARD, Op. 40, No. 27



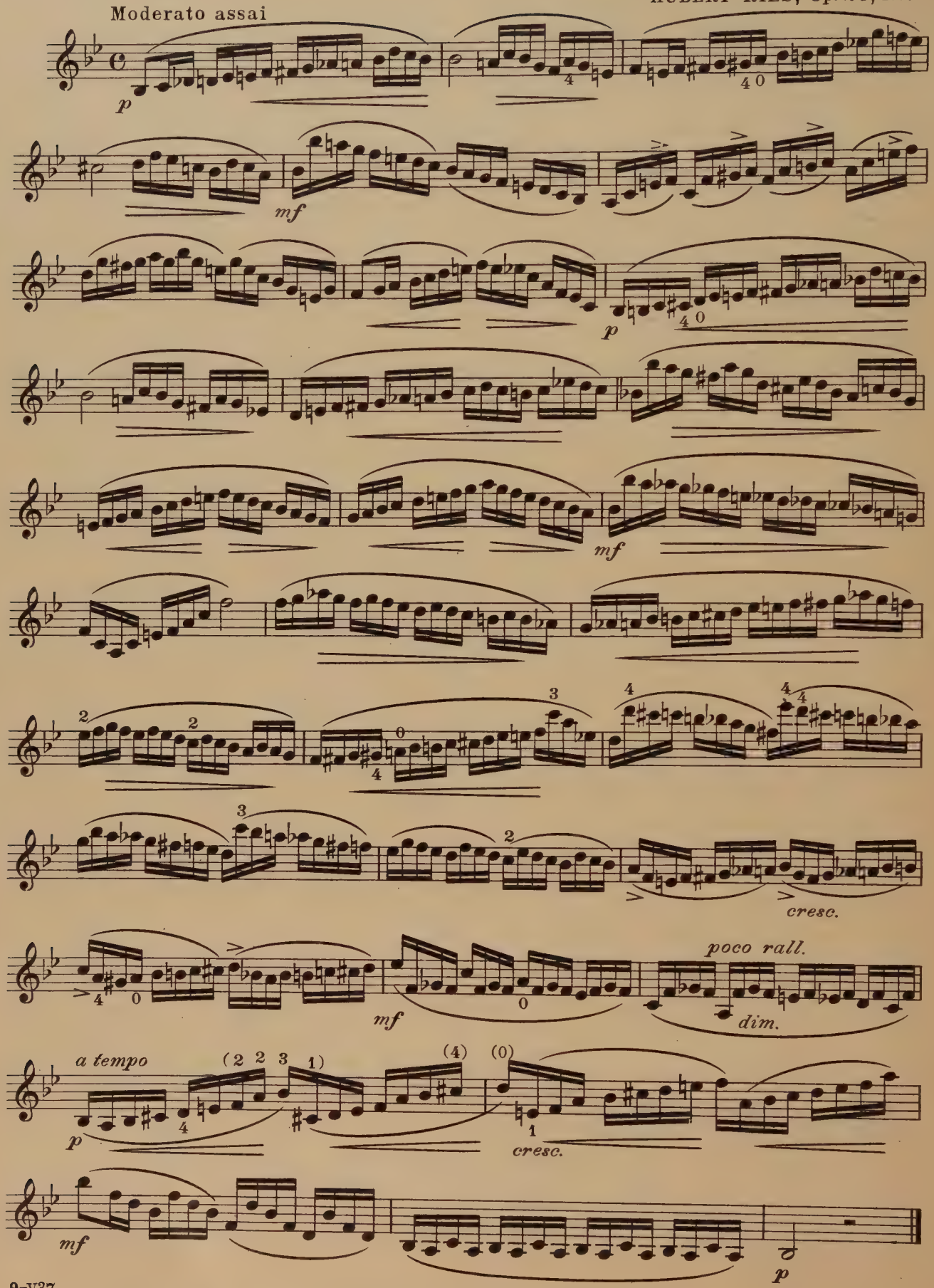
STUDY in string crossing on three strings with chord fingering.

H. LÉONARD, Op. 21, No. 11


(♭)
sf
dim.
p
f

STUDY in chromatics

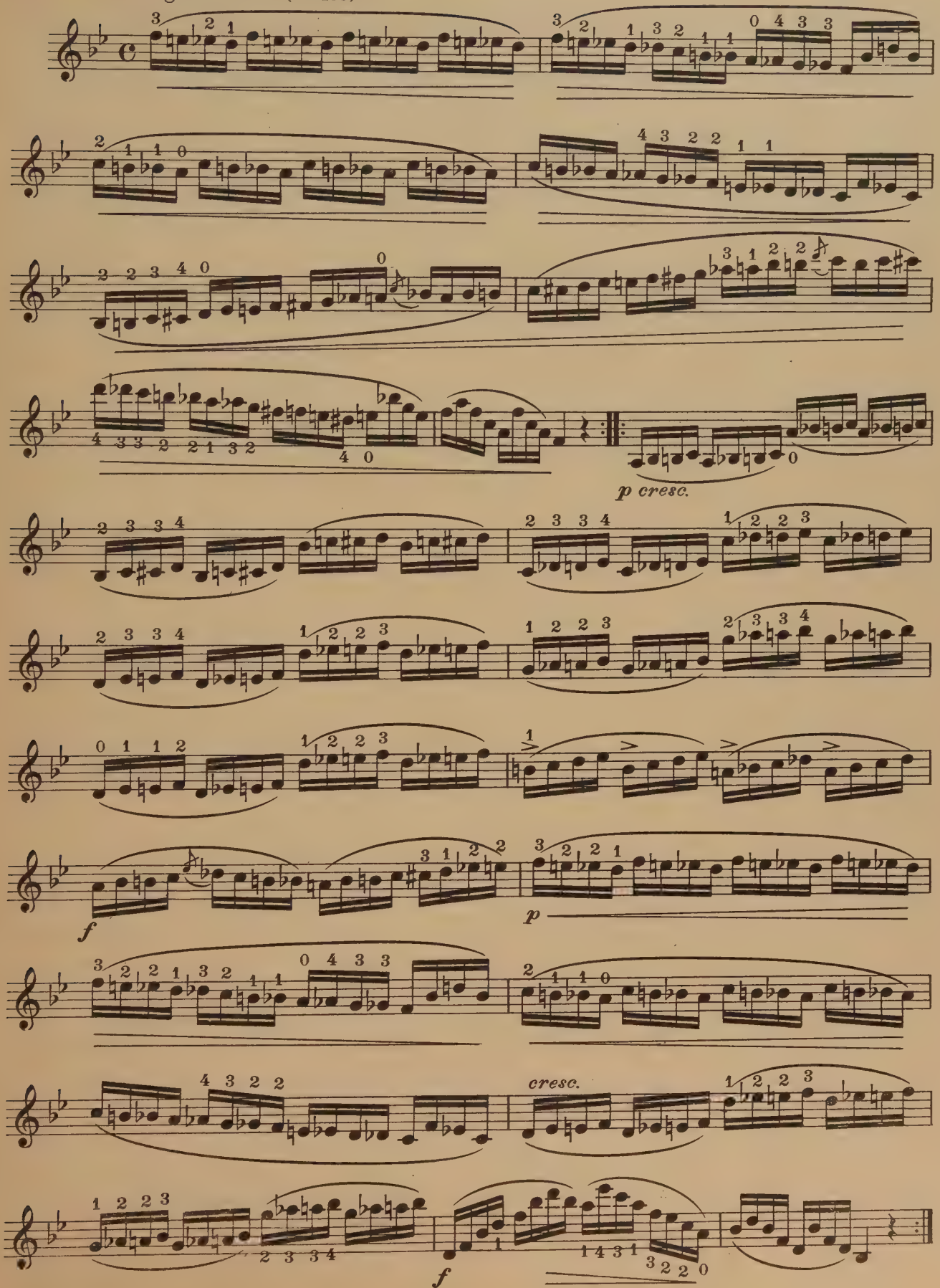
HUBERT RIES, Op. 26, No. 6



STUDY for velocity in Chromatics

Allegro vivace (♩ = 133)

E. DEPAS, Op. 105, No. 19

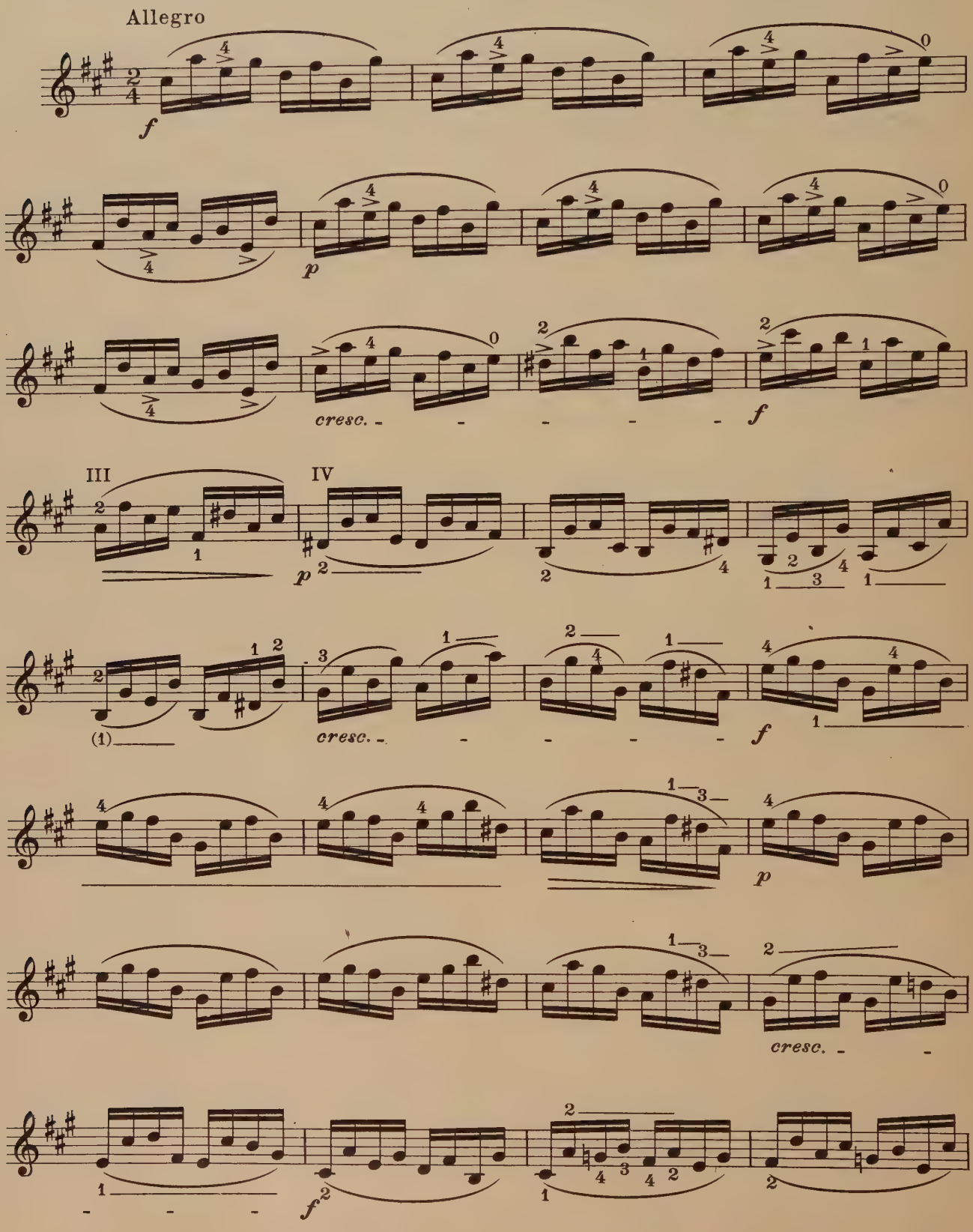


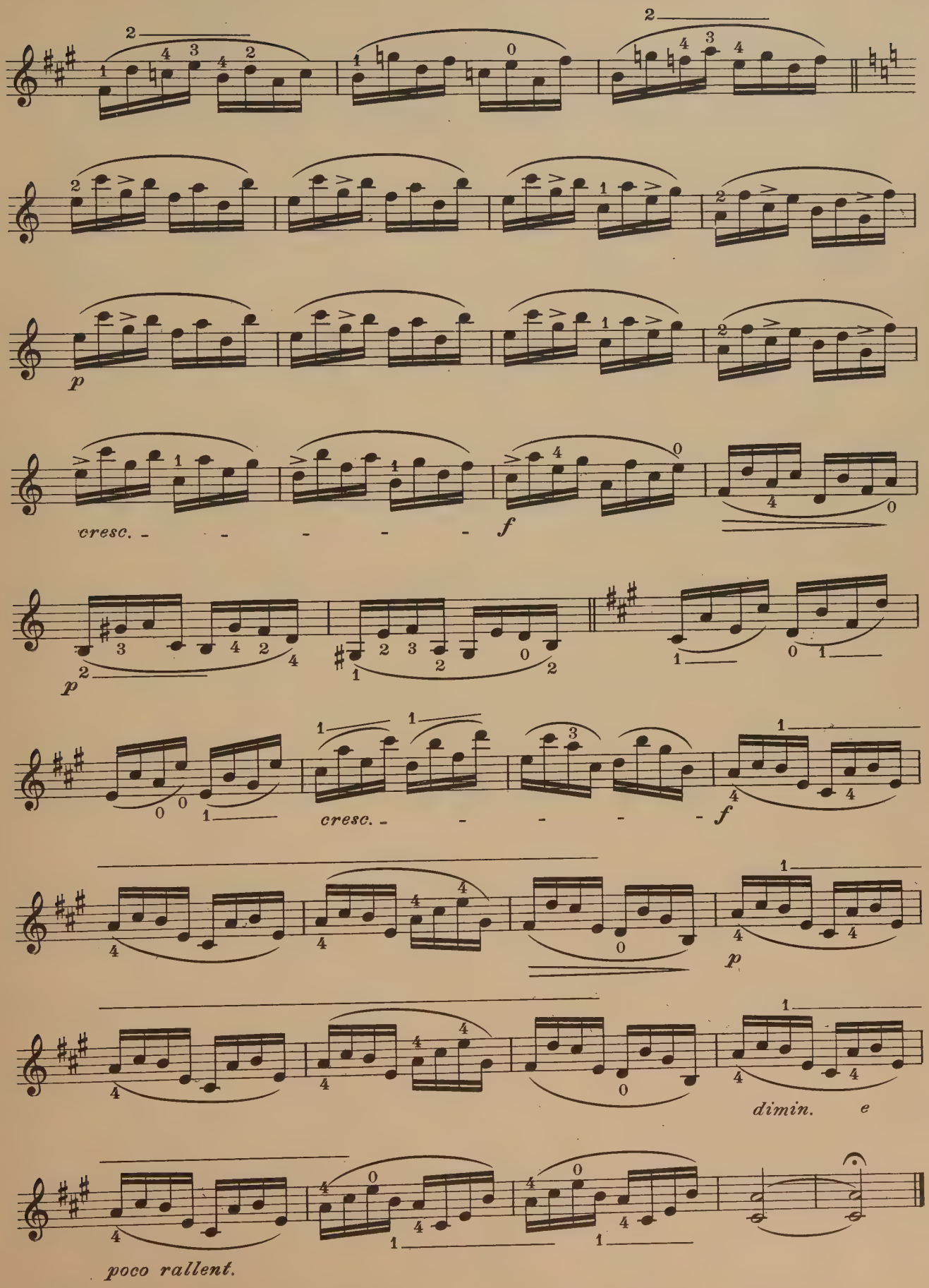
STUDY in Double Stops

Practise also in Double notes, thus: *etc.*

J. DONT, Op. 37, No. 18

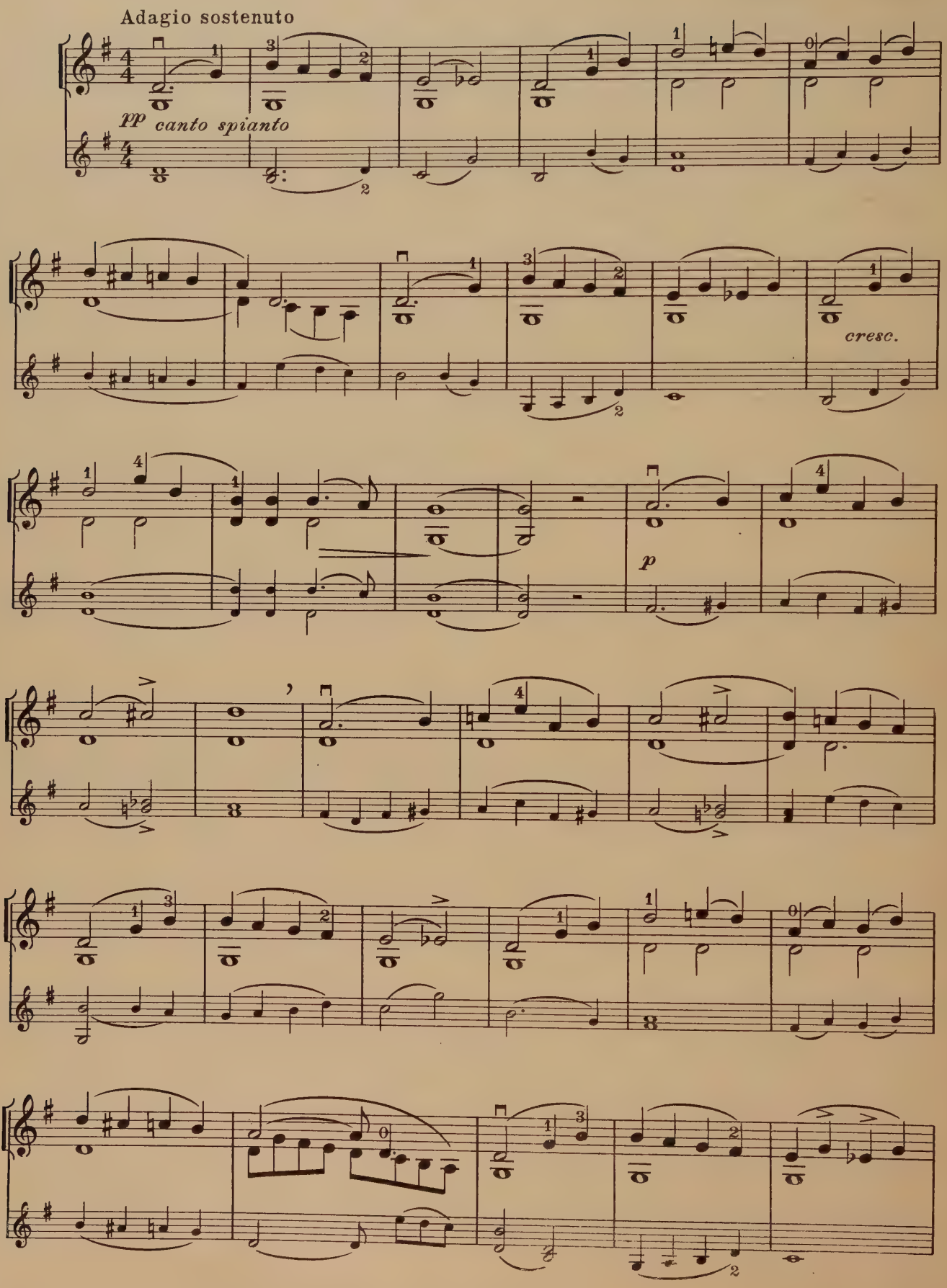
Allegro

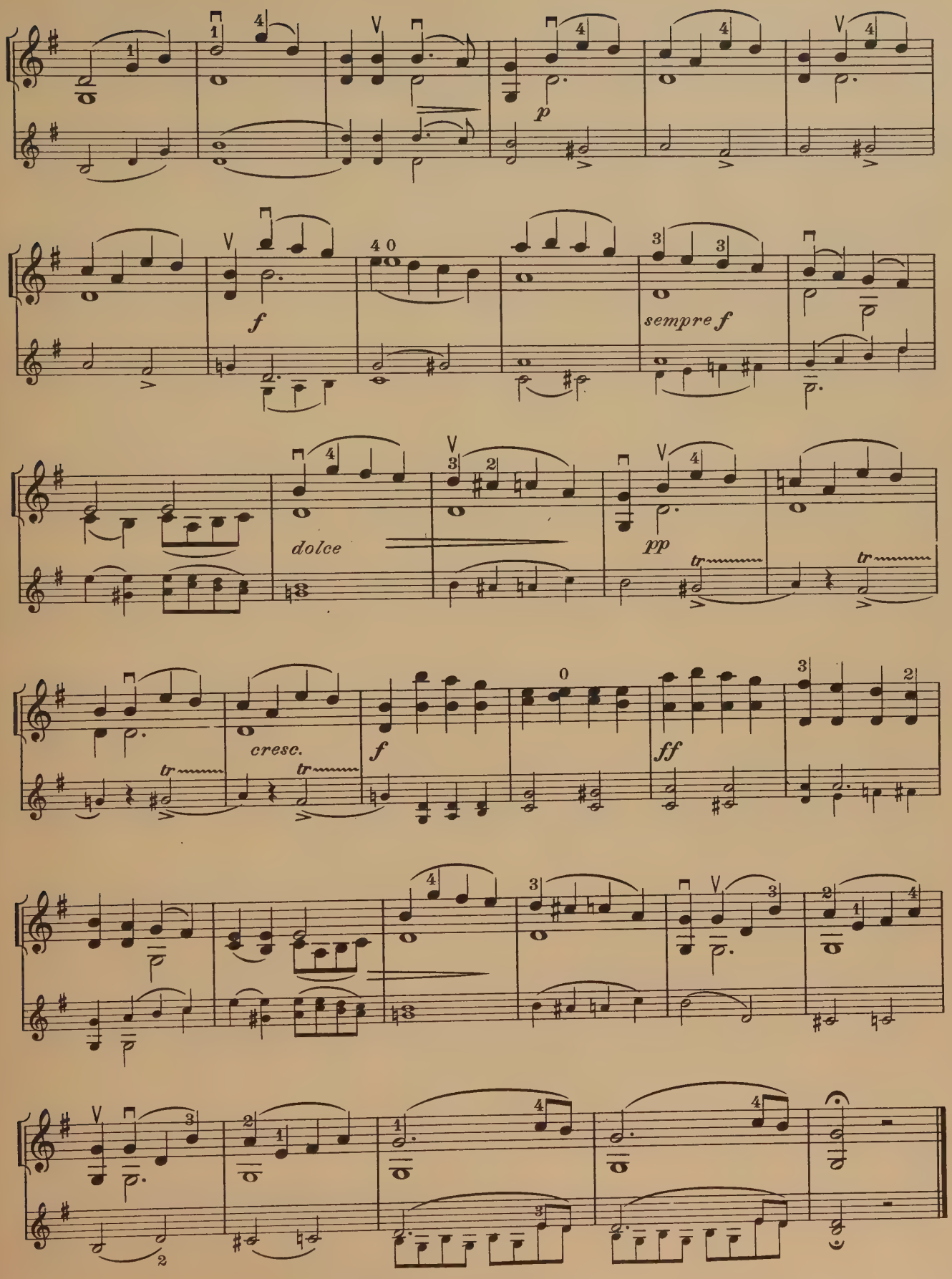



p
cresc.
f
p
cresc.
f
p
dimin.
e
poco rallent.

STUDY in the sustained style, in double stops.

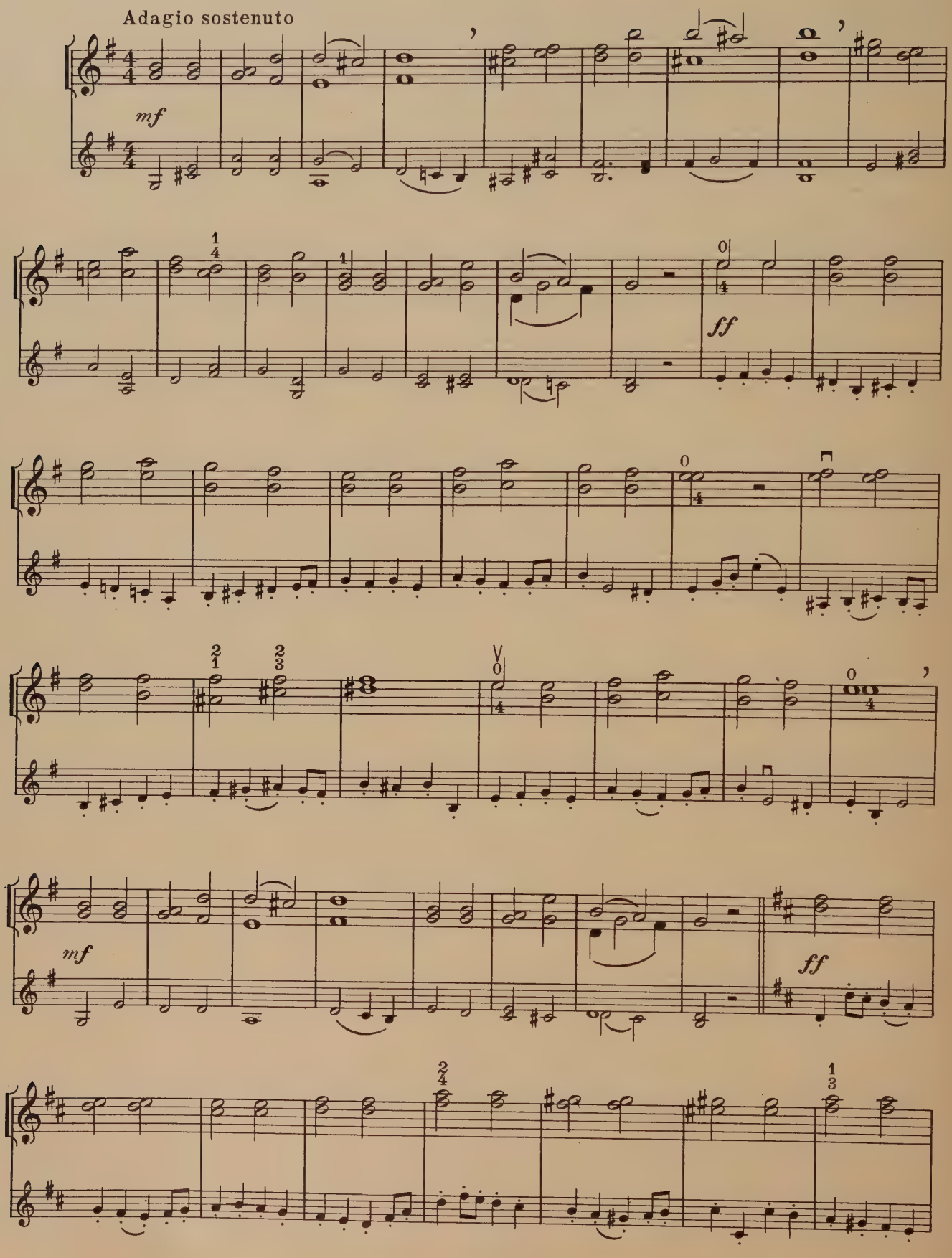
CHARLES de BERIOT

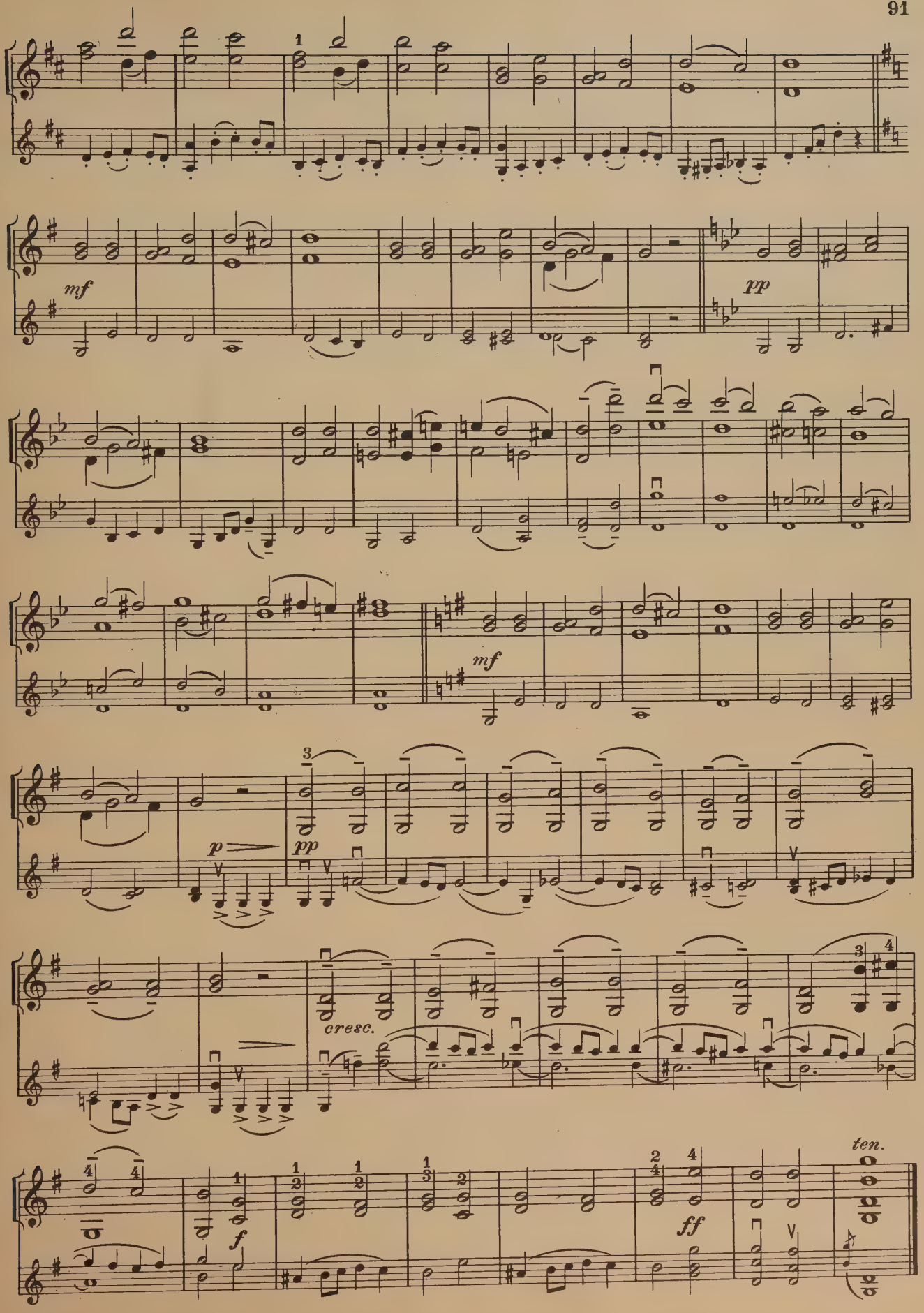



p
f
sempre f
dolce
pp
tr
cresc.
f
ff

STUDY in Double Stops, No. 4, from Twelve Etudes

L. F. MEERTS

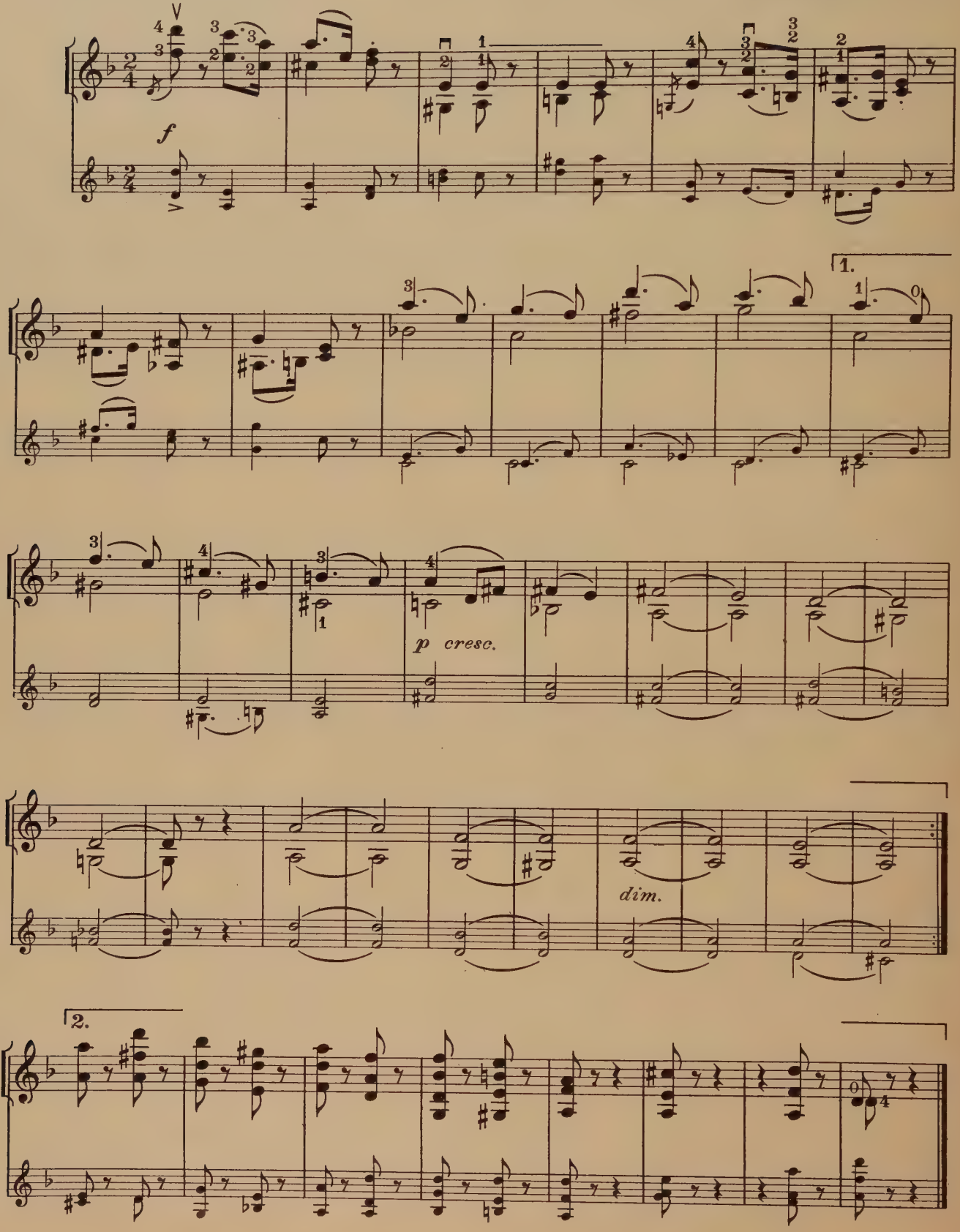



mf
pp
mf
p
pp
cresc.
ten.
f
ff

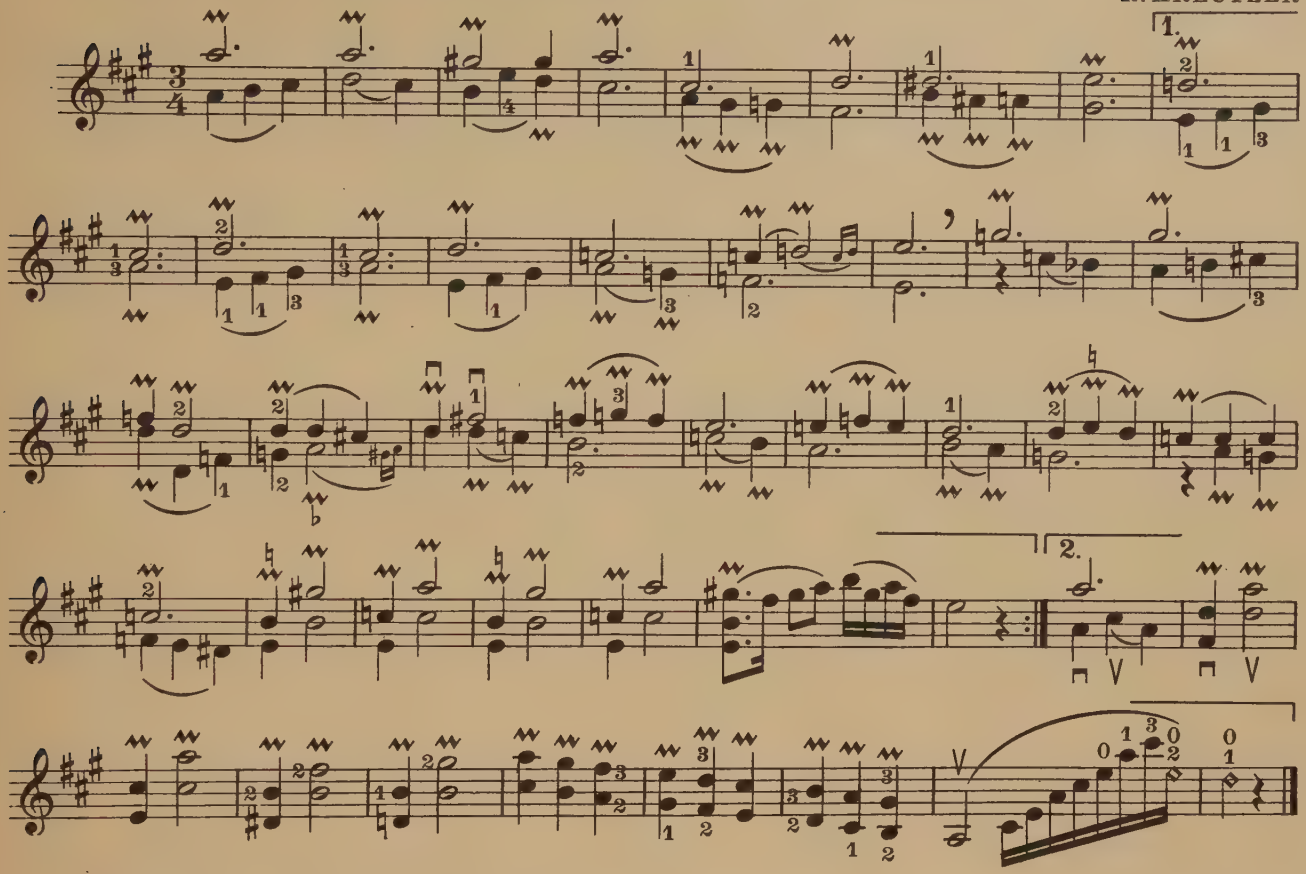
STUDY in Double Stops

Andantino

MORTIMER WILSON



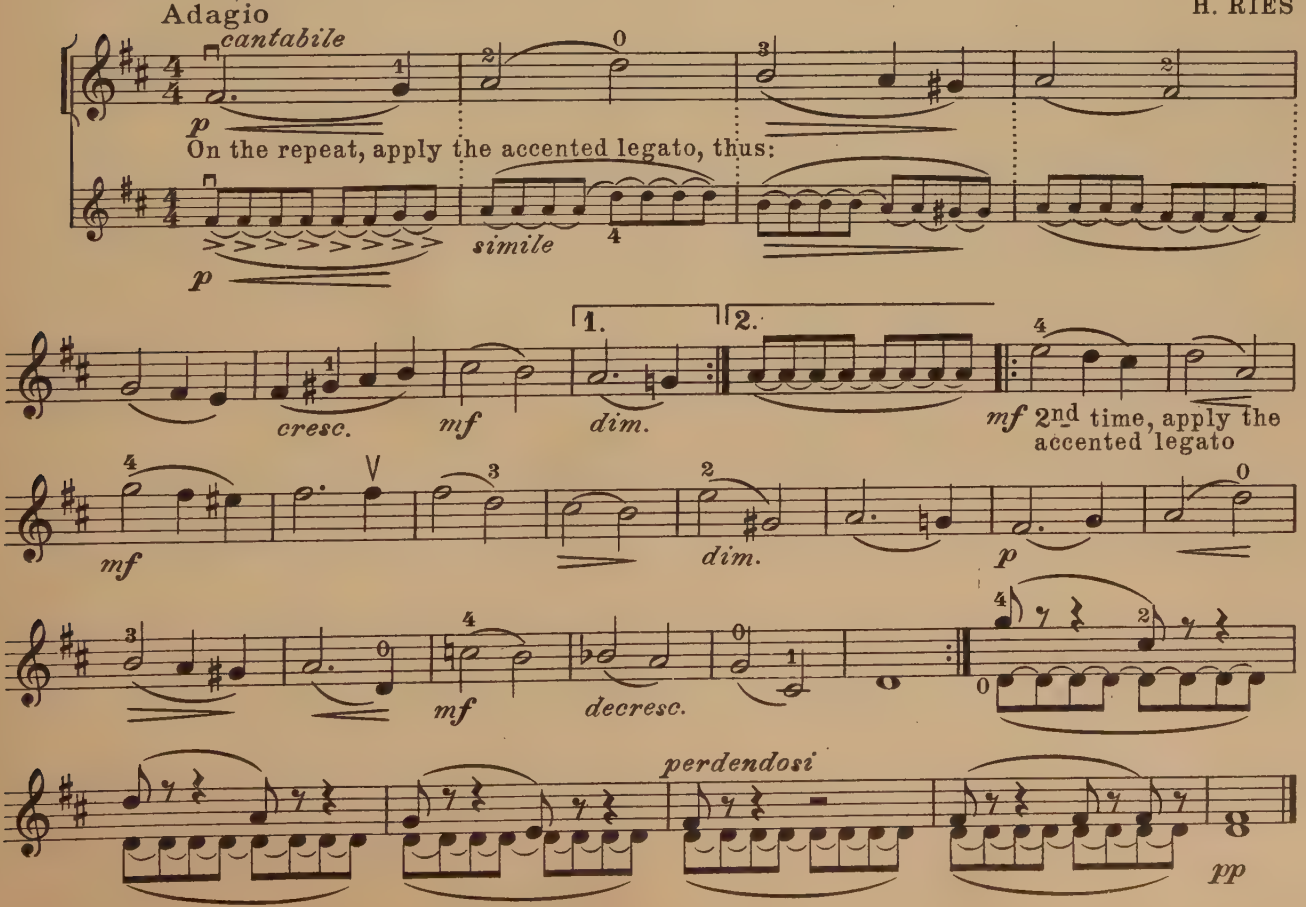
R. KREUTZER



STUDY for the accented legato

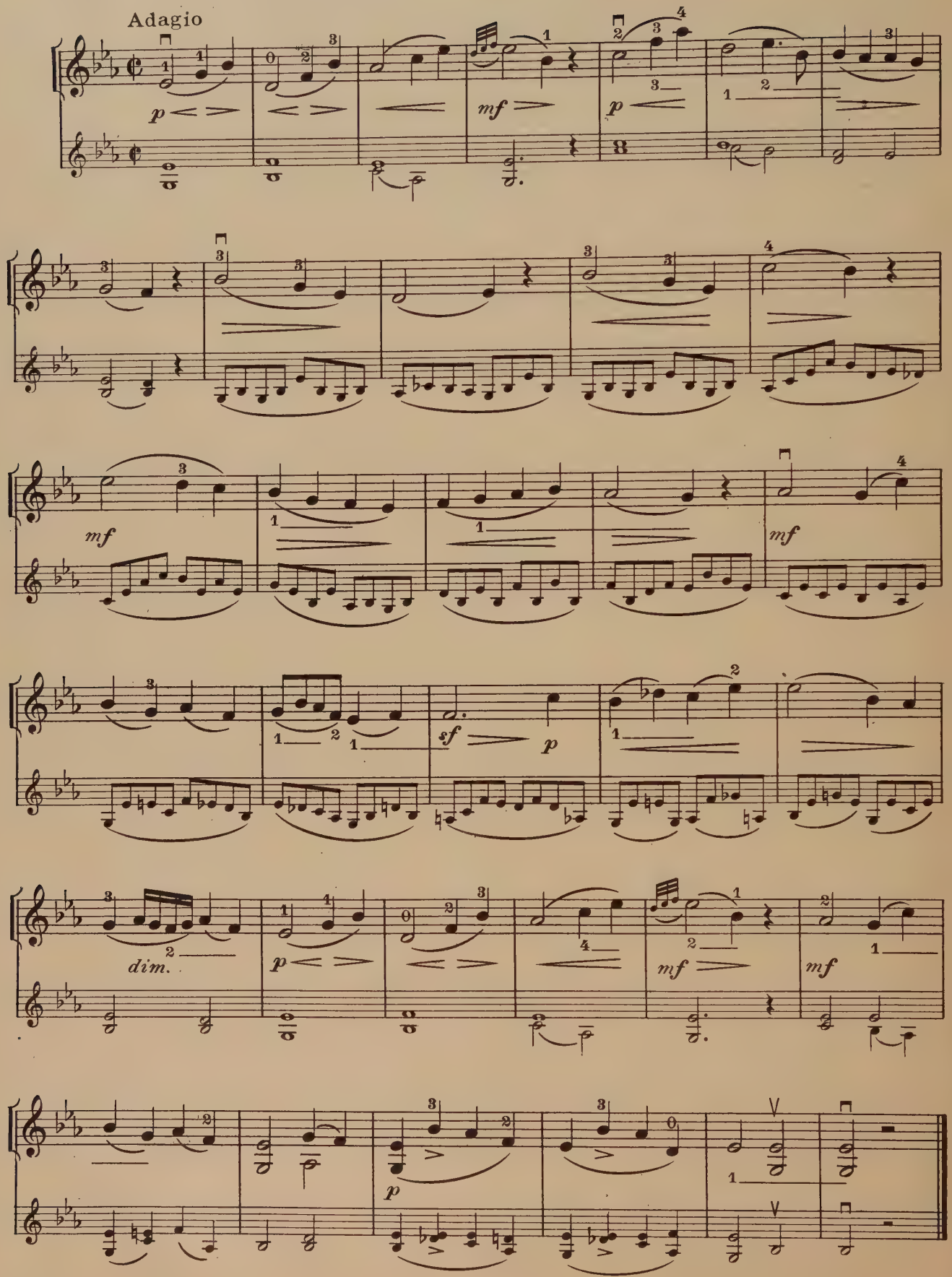
Adagio

H. RIES



STUDY in melodic embellishment

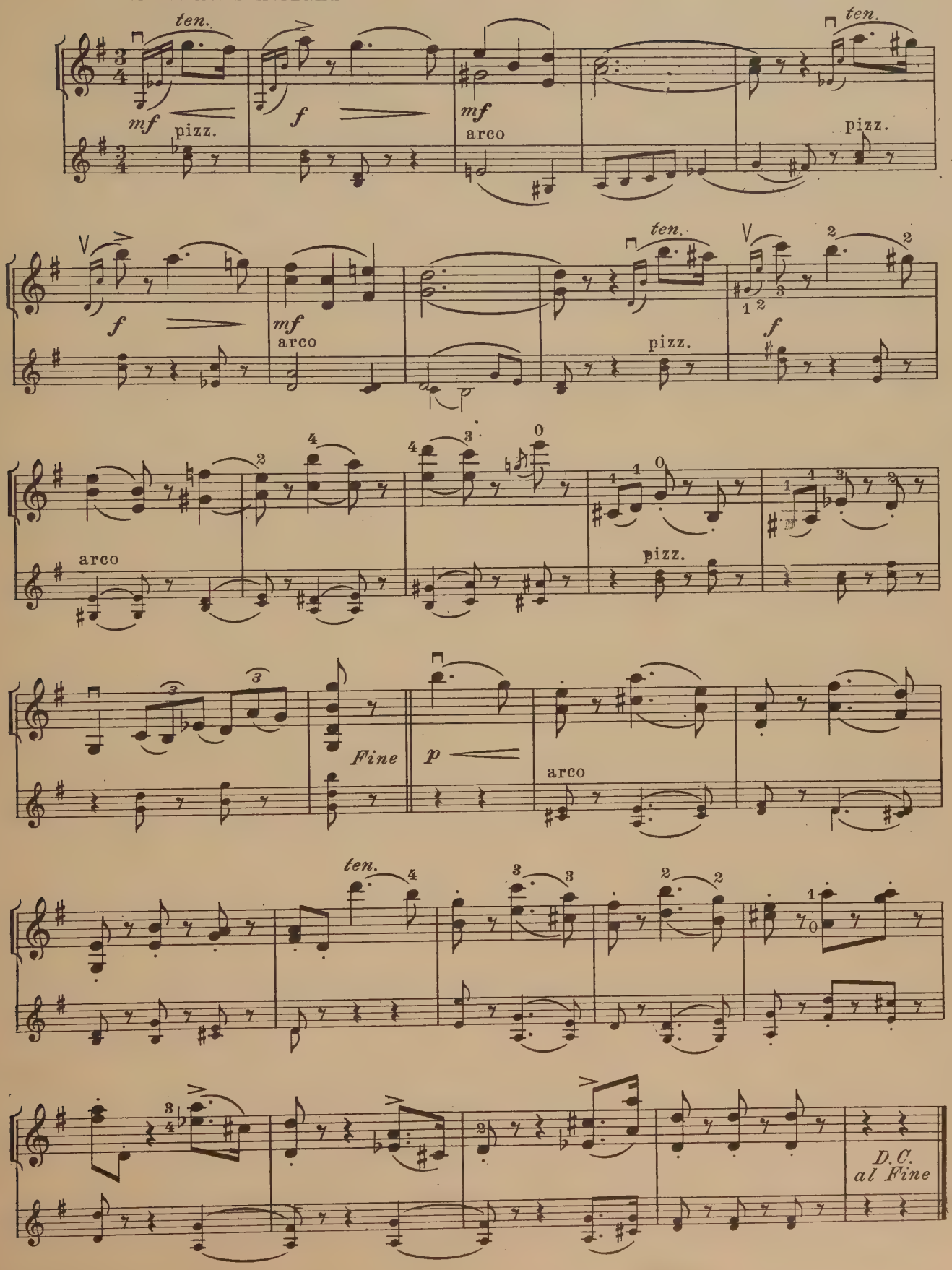
H. RIES



STUDY in harmonic ornamentation

MORTIMER WILSON

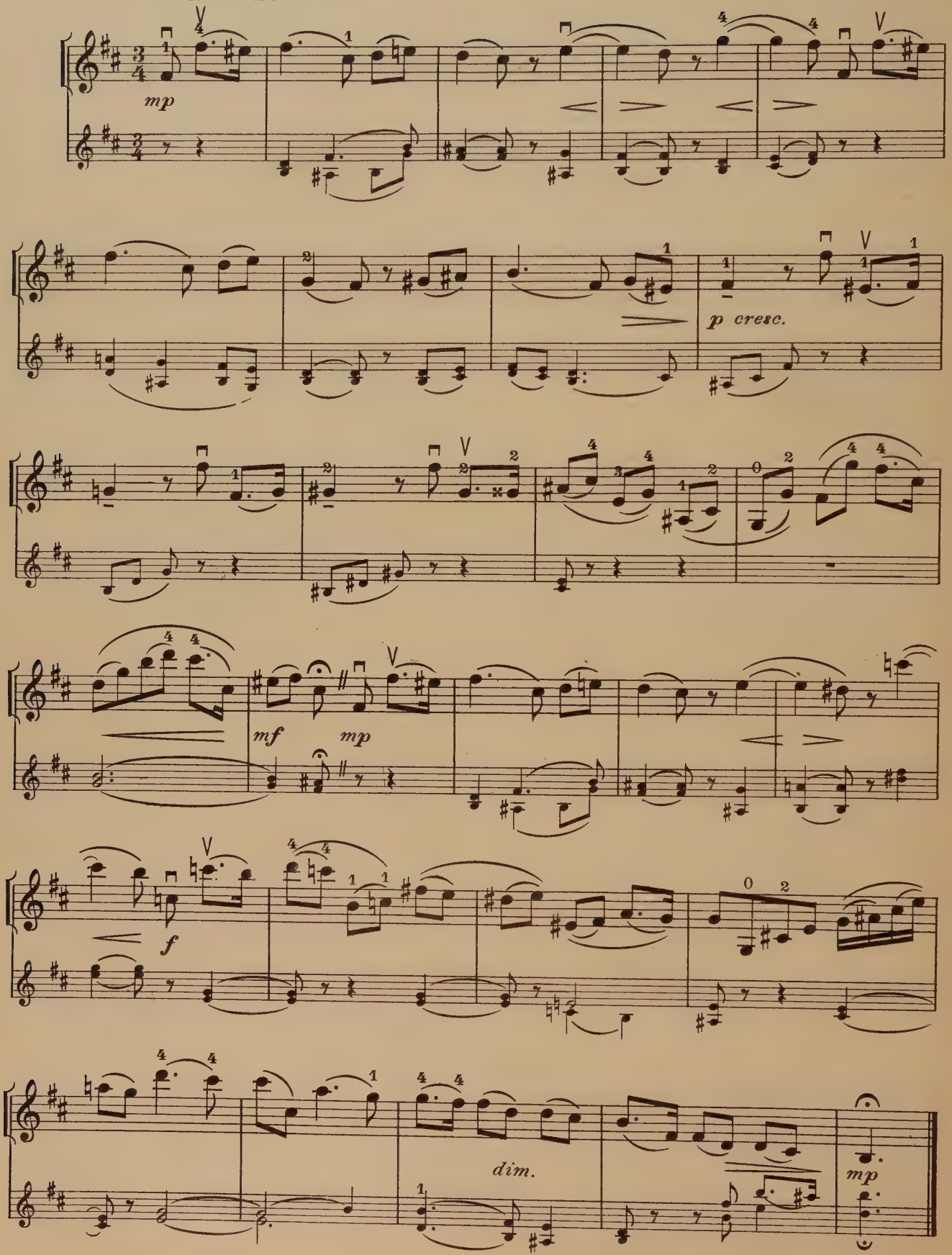
Andantino scherzando



STUDY in cantabile

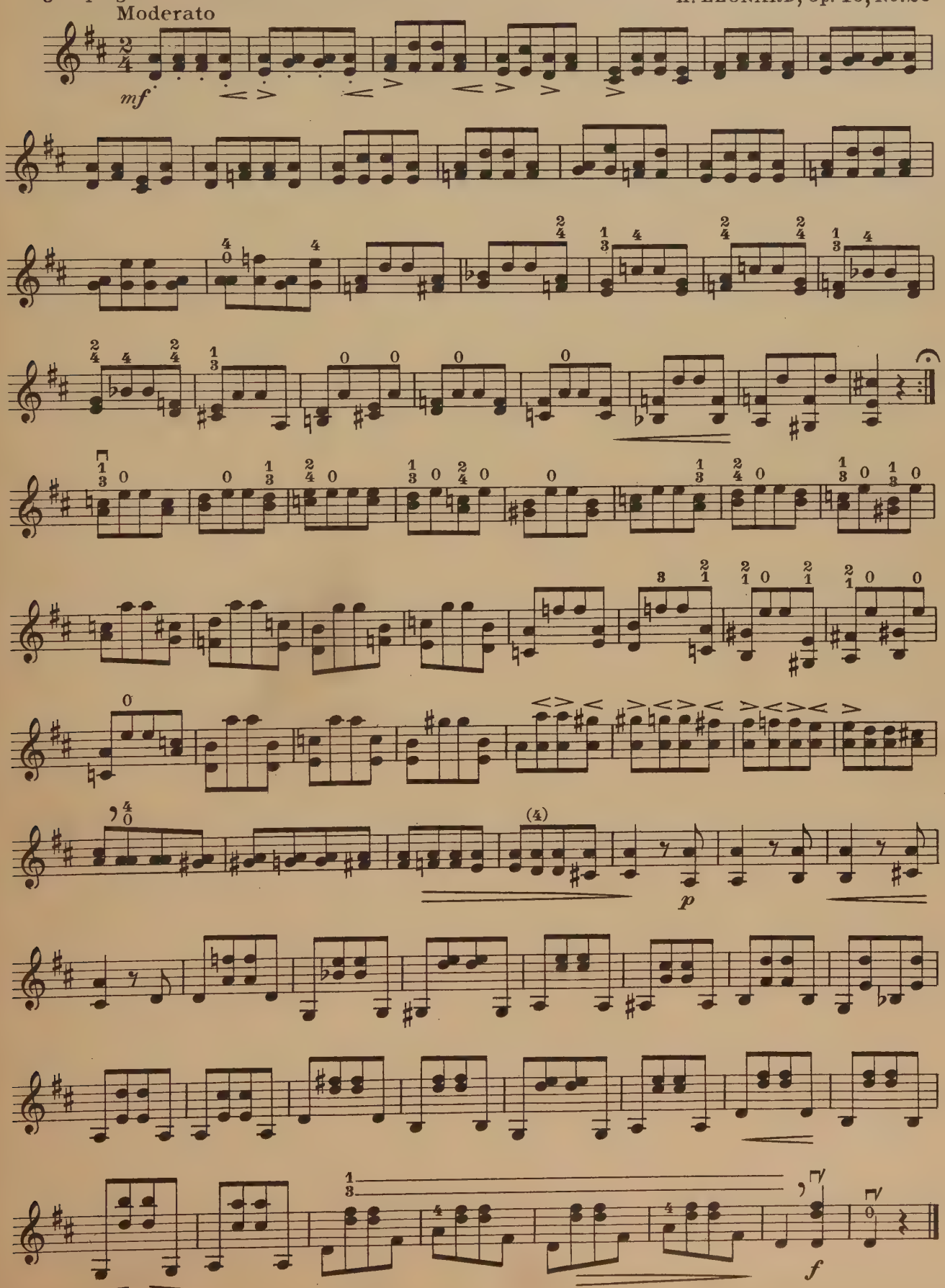
Andante con moto

MORTIMER WILSON



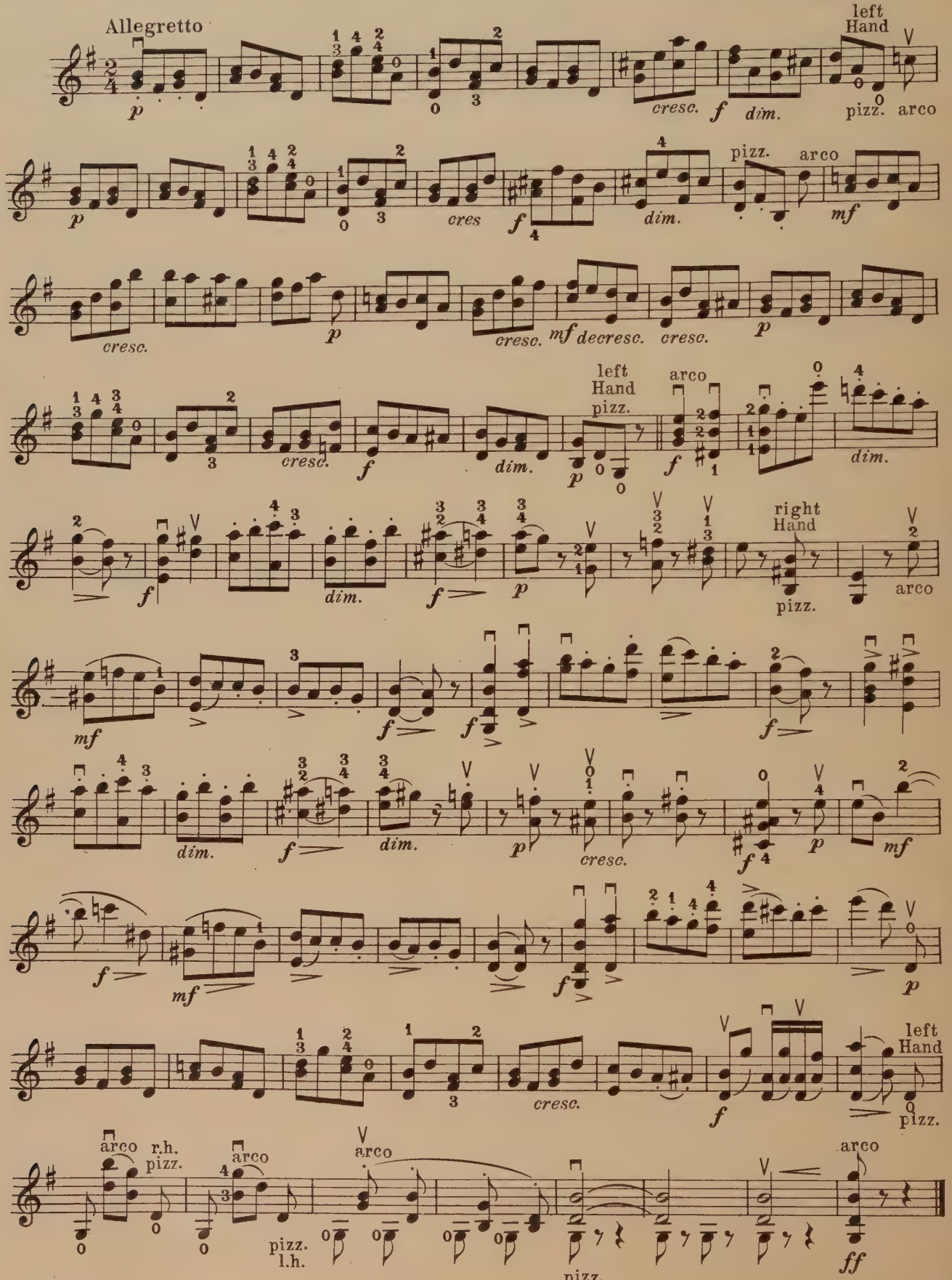
STUDY in the robust spiccato, "thrown stroke," in Double Stops and single tones in irregular grouping

H. LEONARD, Op. 40, No. 26

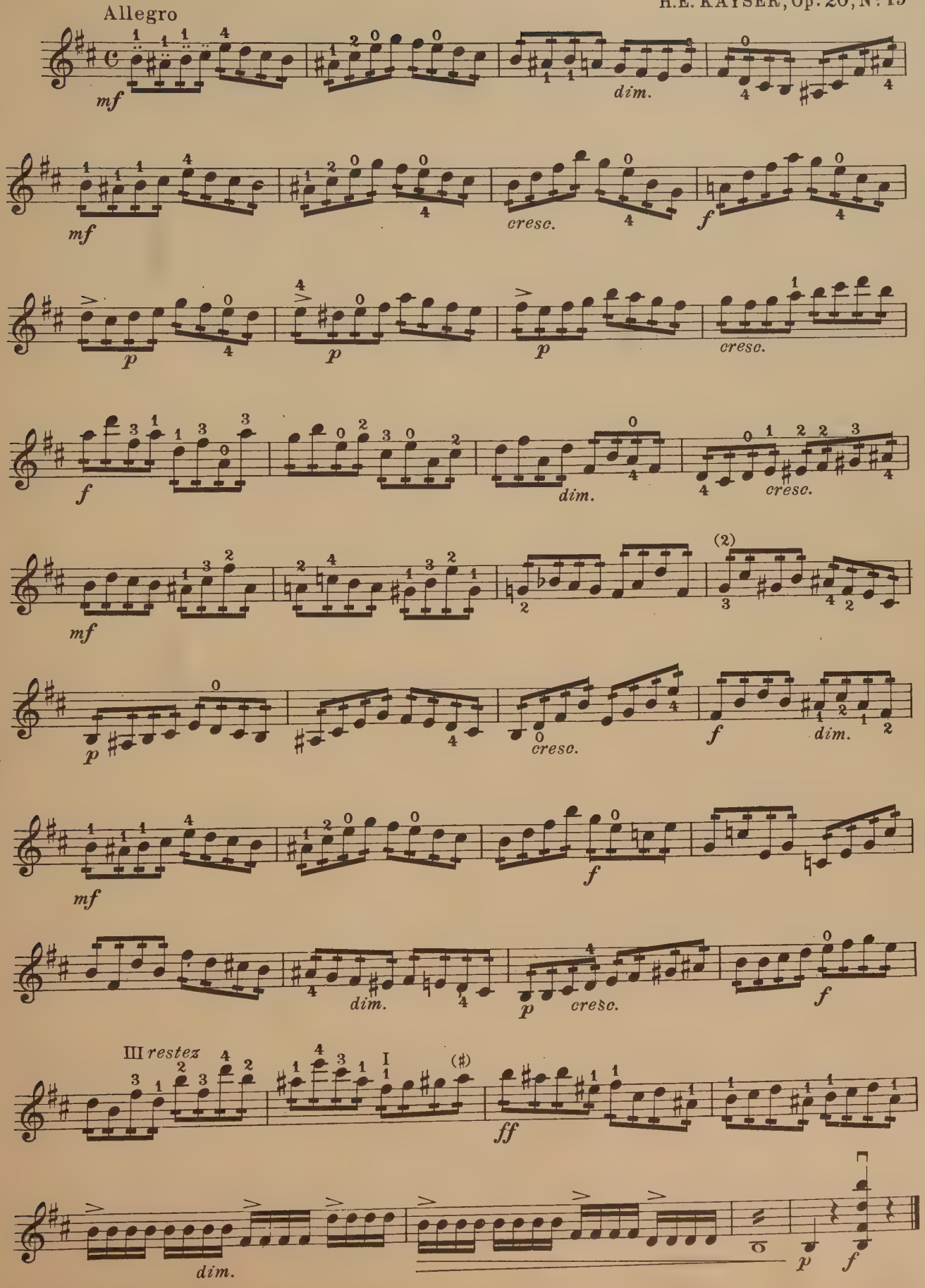


STUDY for the robust spiccato, "Thrown Stroke," in regular alternations of single tones and Double stops, introducing right and left hand pizzicato.

H.E. KAYSER, Op. 20, N°20



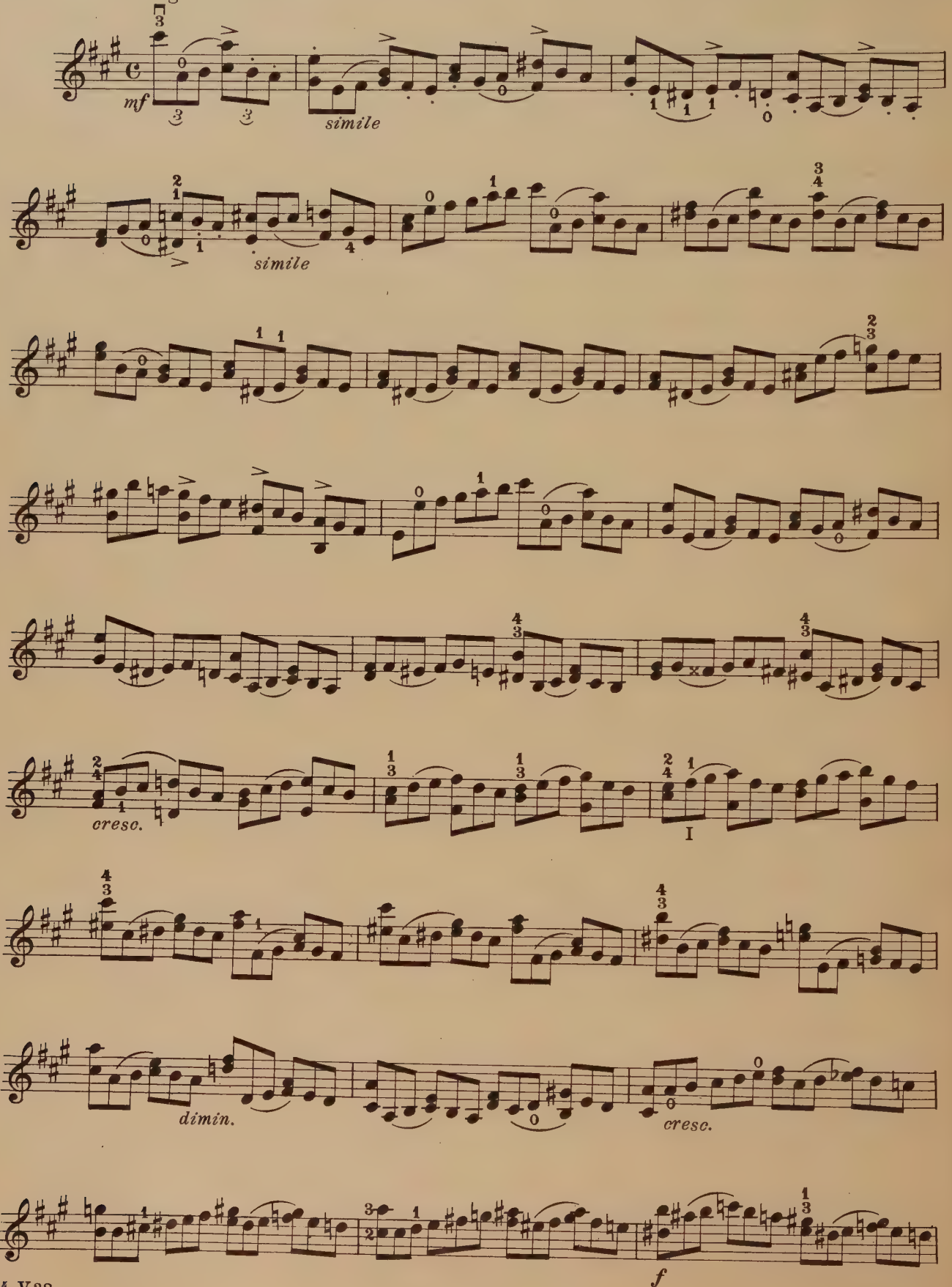
H.E. KAYSER, Op. 20, Nº 19

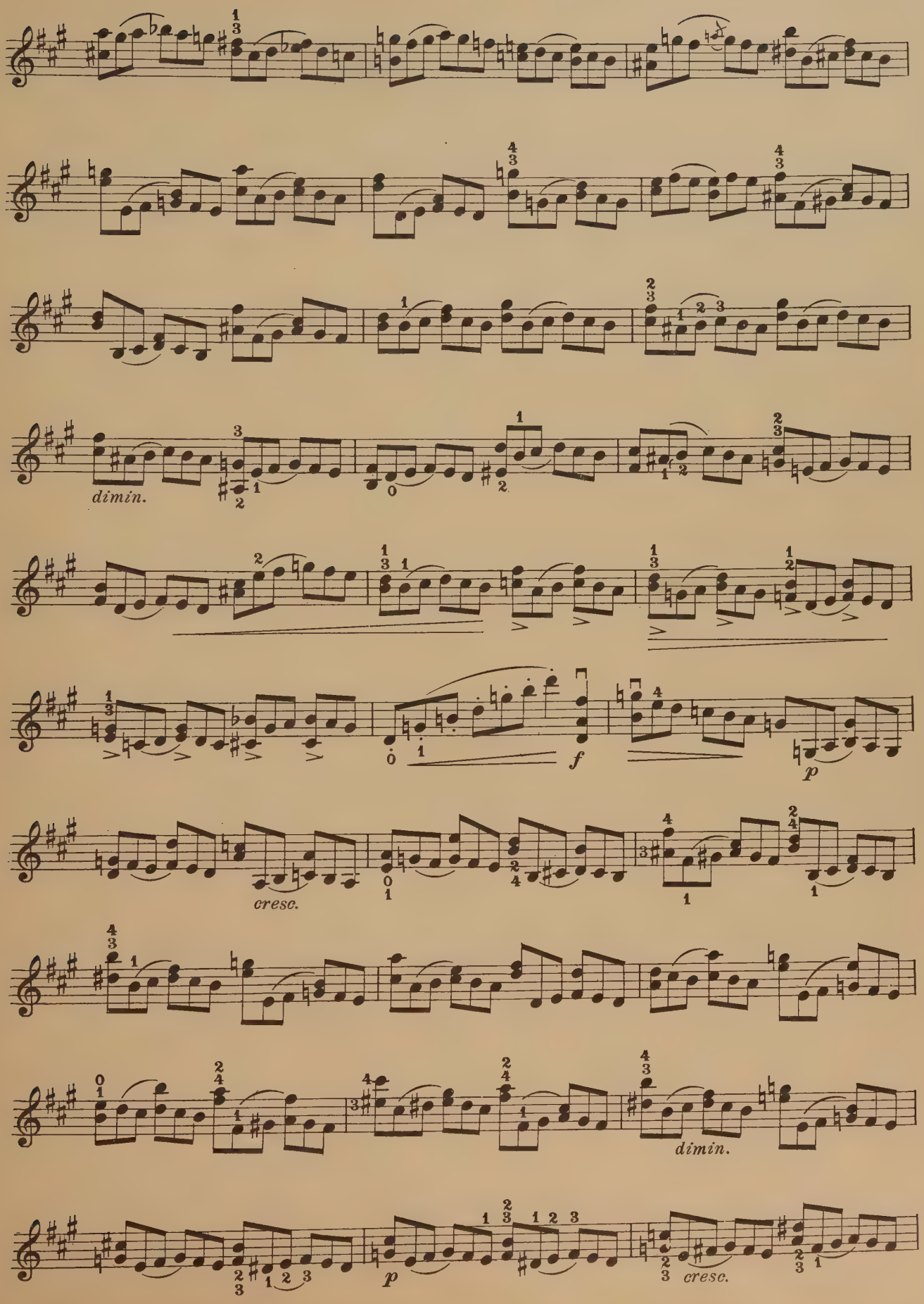


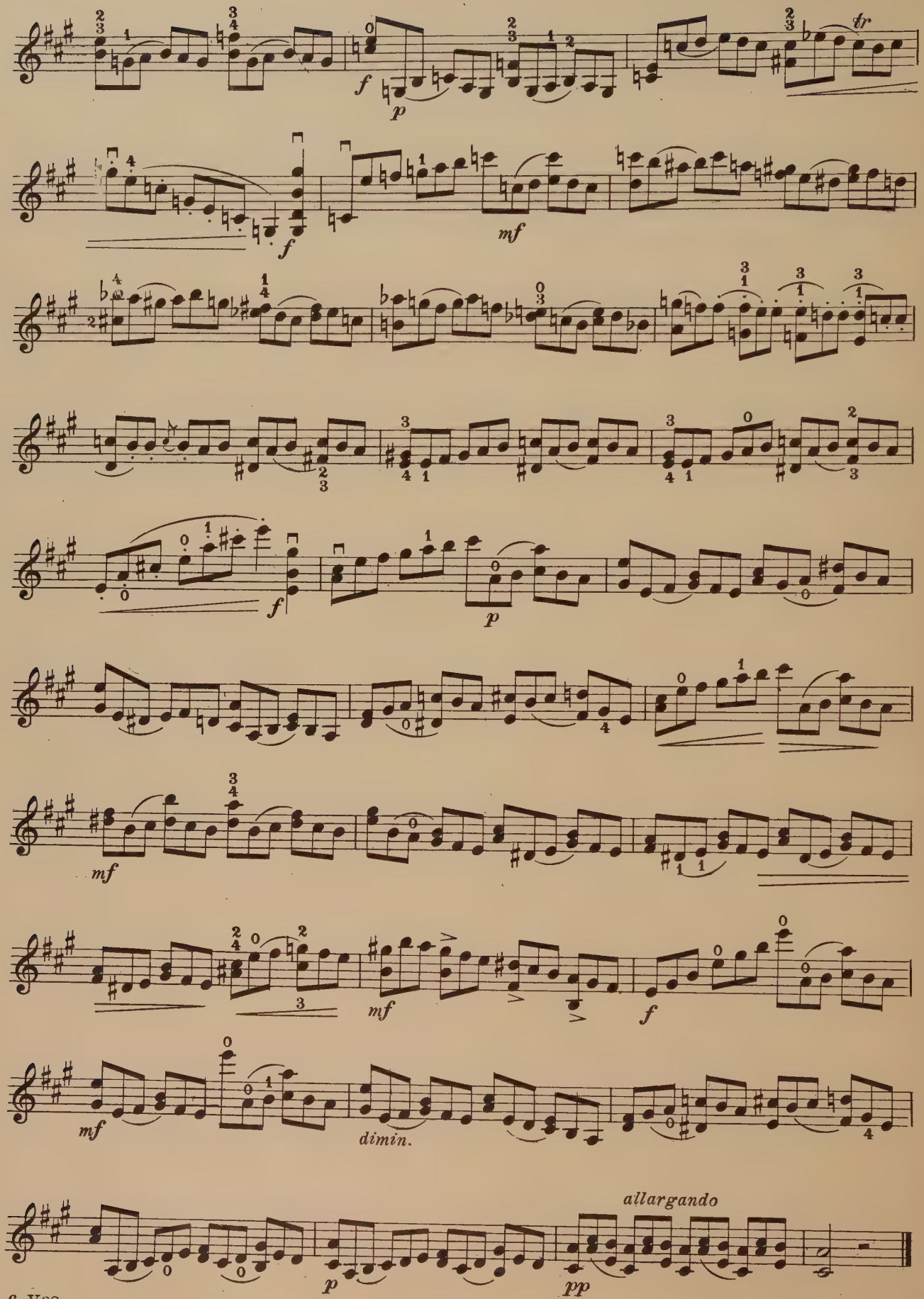
STUDY for small slurred group strokes in sustained bowing with separate resilient strokes

Allegro moderato

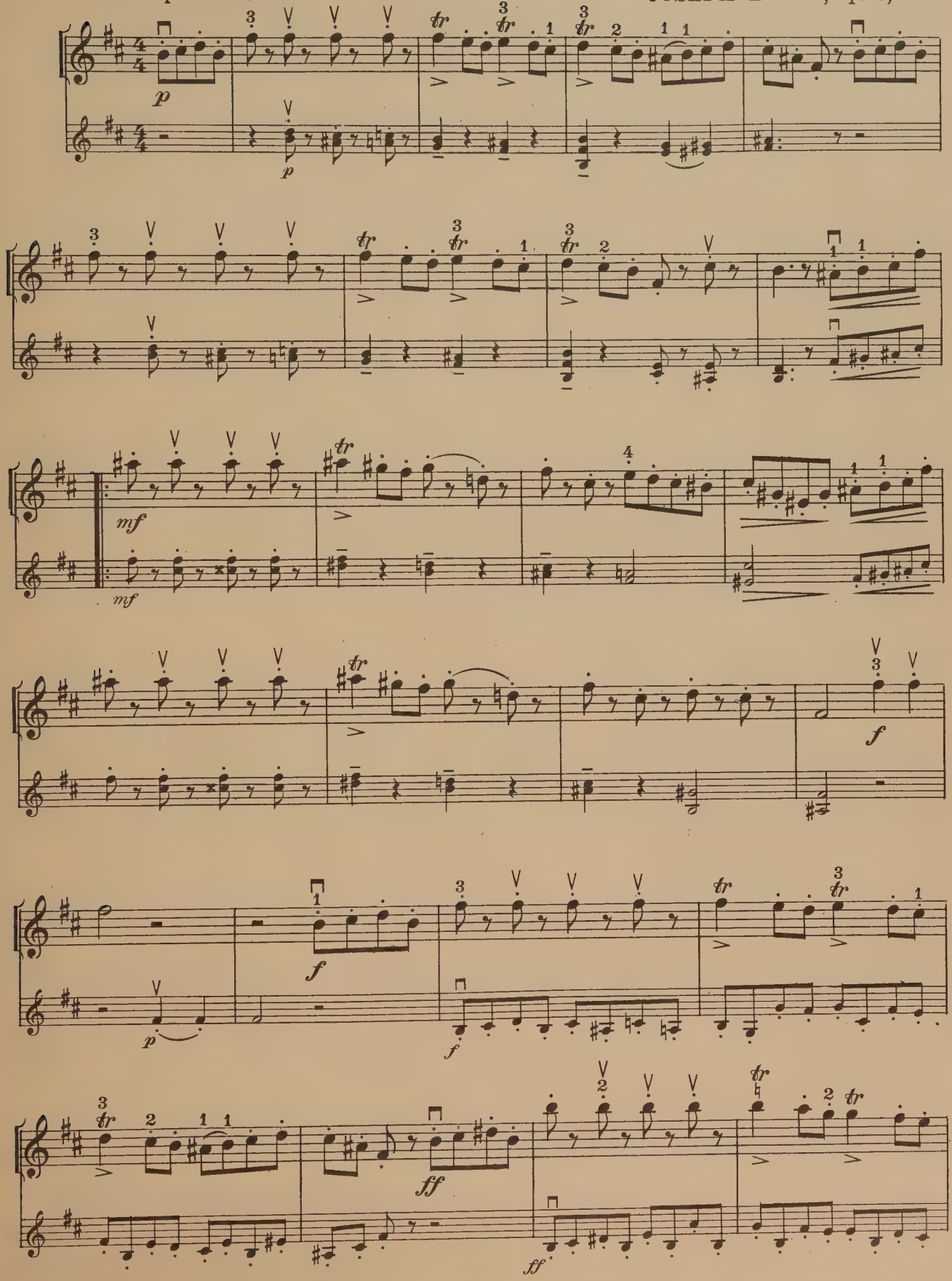
P. ROVELLI

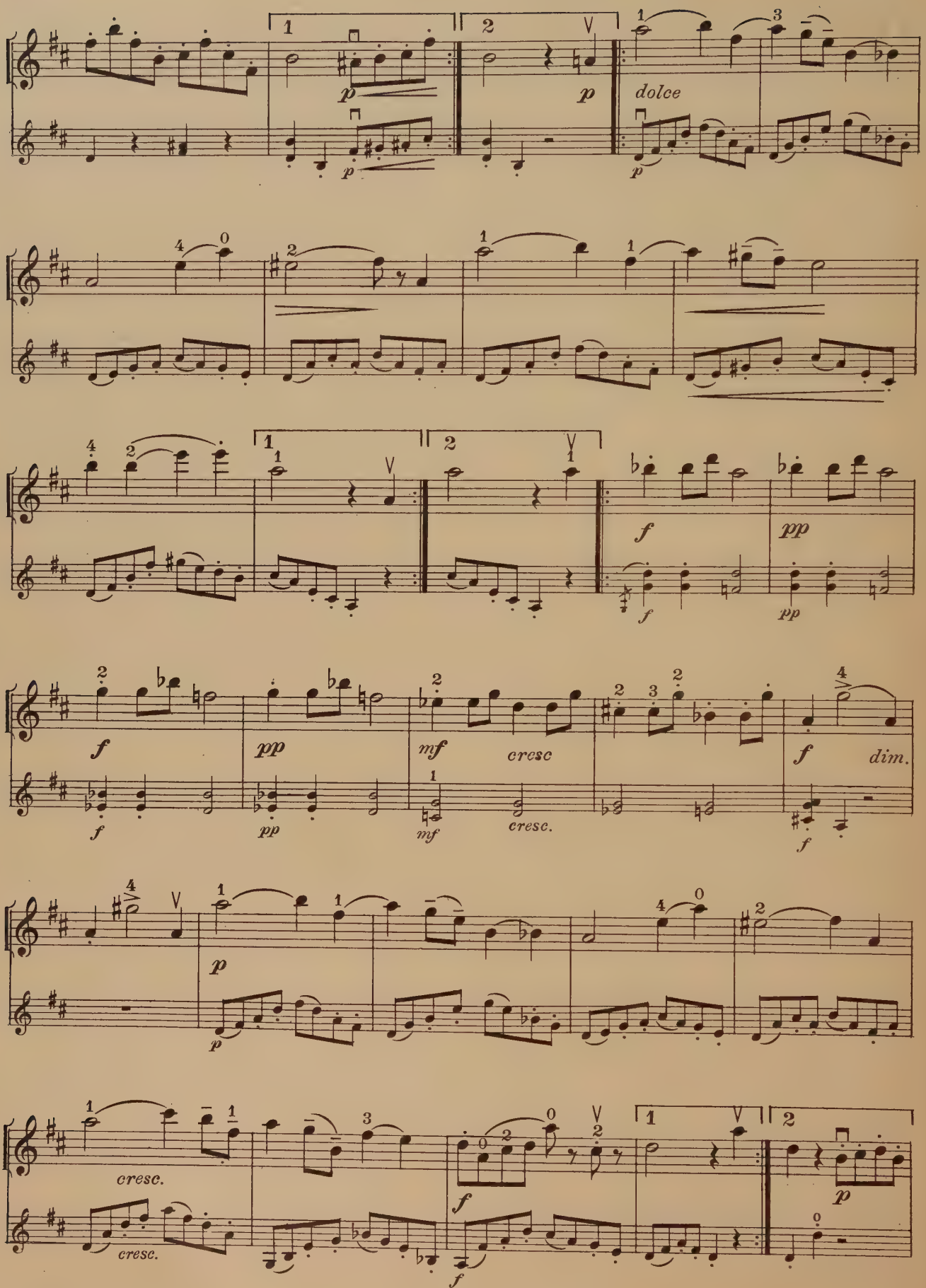


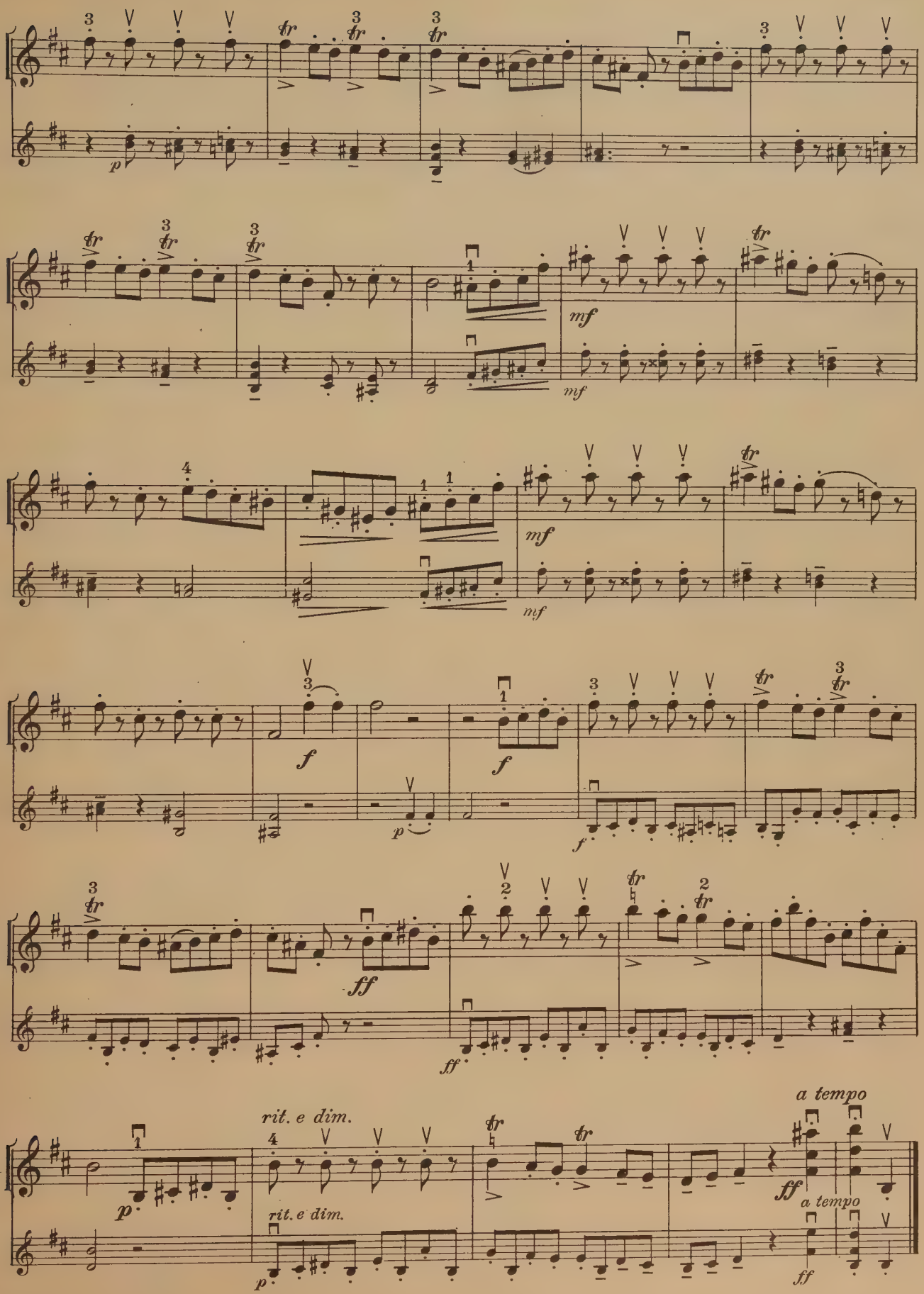

dimin.
f
p
cresc.
dimin.
p
cresc.


tr
f
p
f
mf
f
p
mf
mf
f
mf
dimin.
allargando
p
pp

Tempo di Gavotta JOSEPH BLOCH, Op.11, No.8

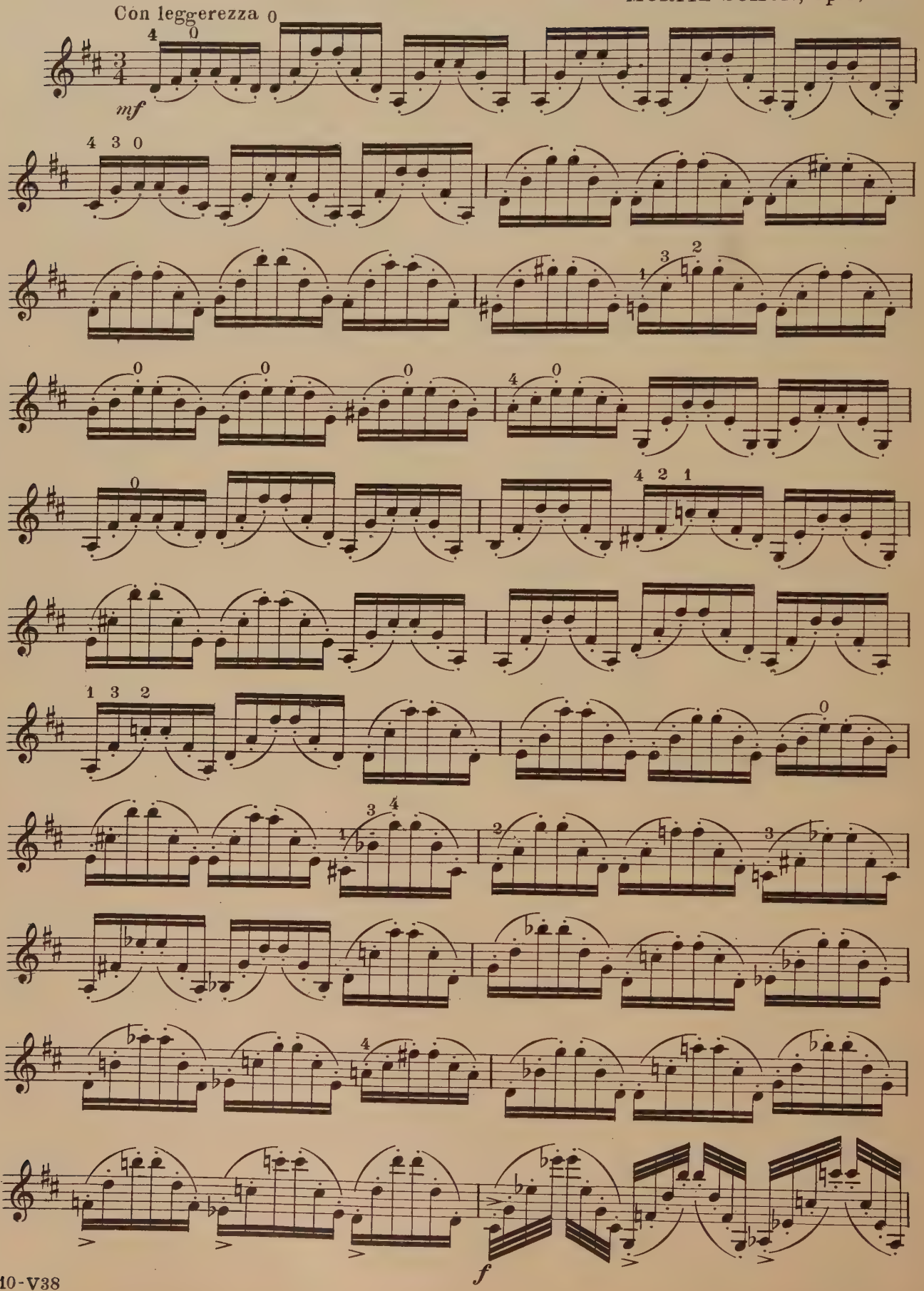


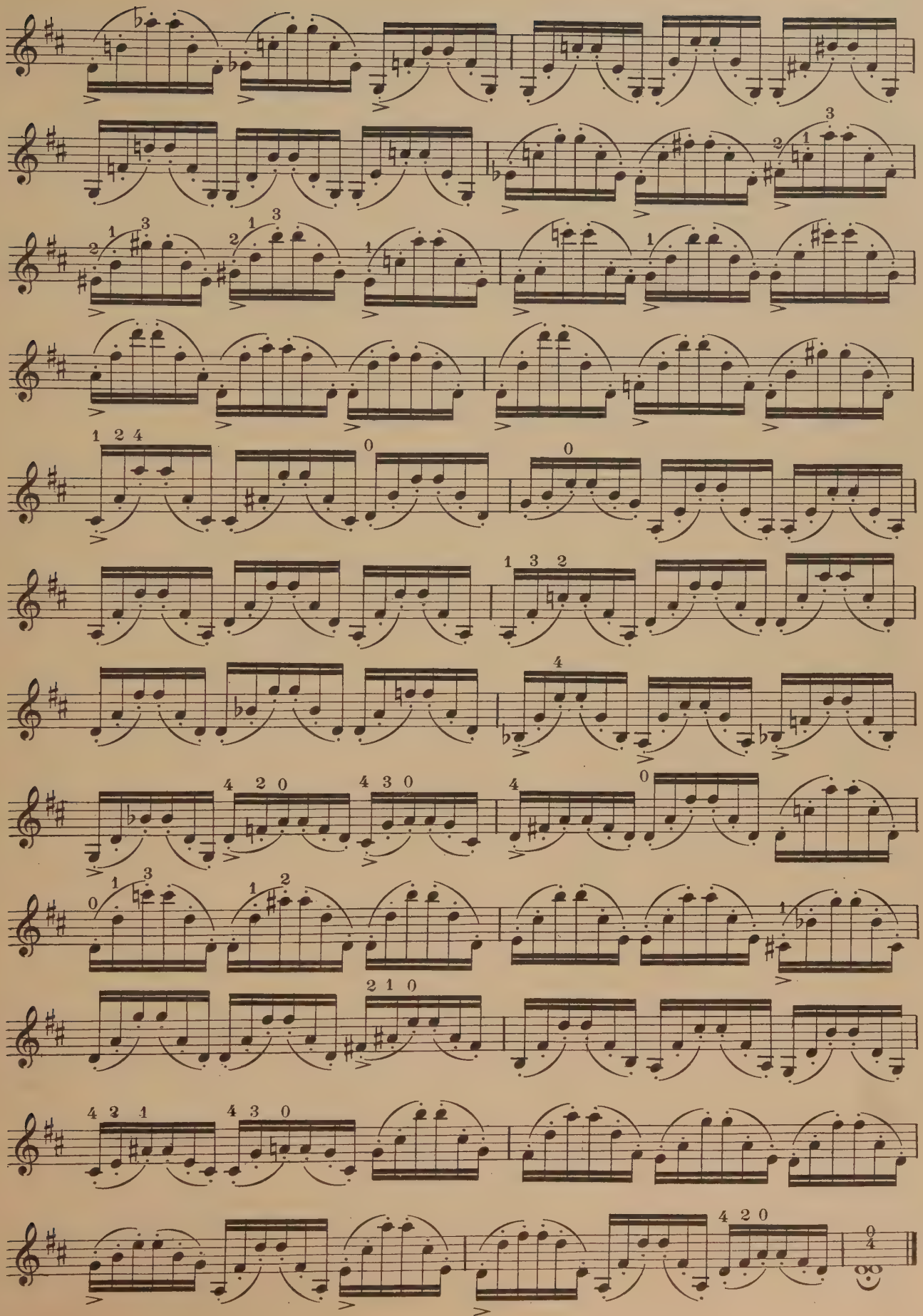

1
2
p
p
dolce
p
p
f
pp
f
pp
f
pp
mf
cresc
cresc.
f
dim.
f
mf
p
p
cresc.
cresc.
f
f
1
2
p


p
mf
mf
mf
mf
f
f
p
f
ff
ff
rit. e dim.
p
rit. e dim.
p
a tempo
ff
a tempo
ff

STUDY in resilient arpeggiated chords.

MORITZ SCHÖN, Op.3, No.6

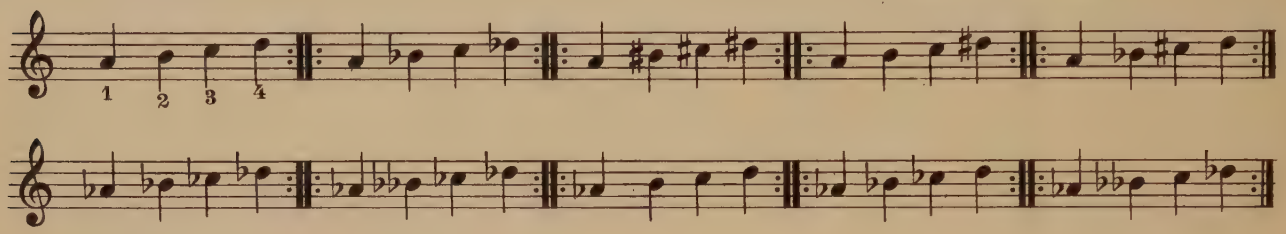




THE FOURTH POSITION

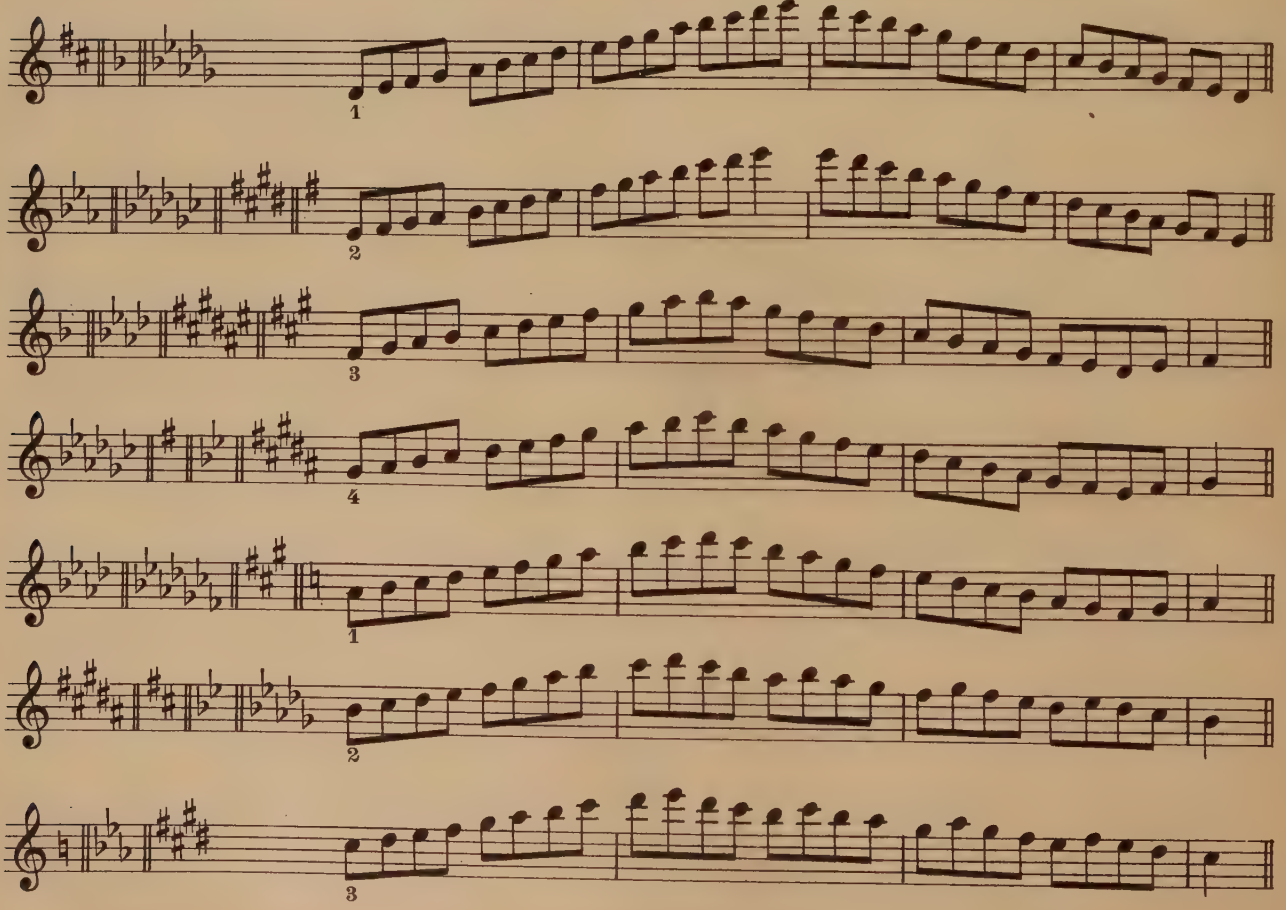
Technical formulas to be mastered in various styles of bowing, while also practising the studies which follow.

Other stopping positions to be applied to all strings. The 24 changes may be practised, using bowing variants.

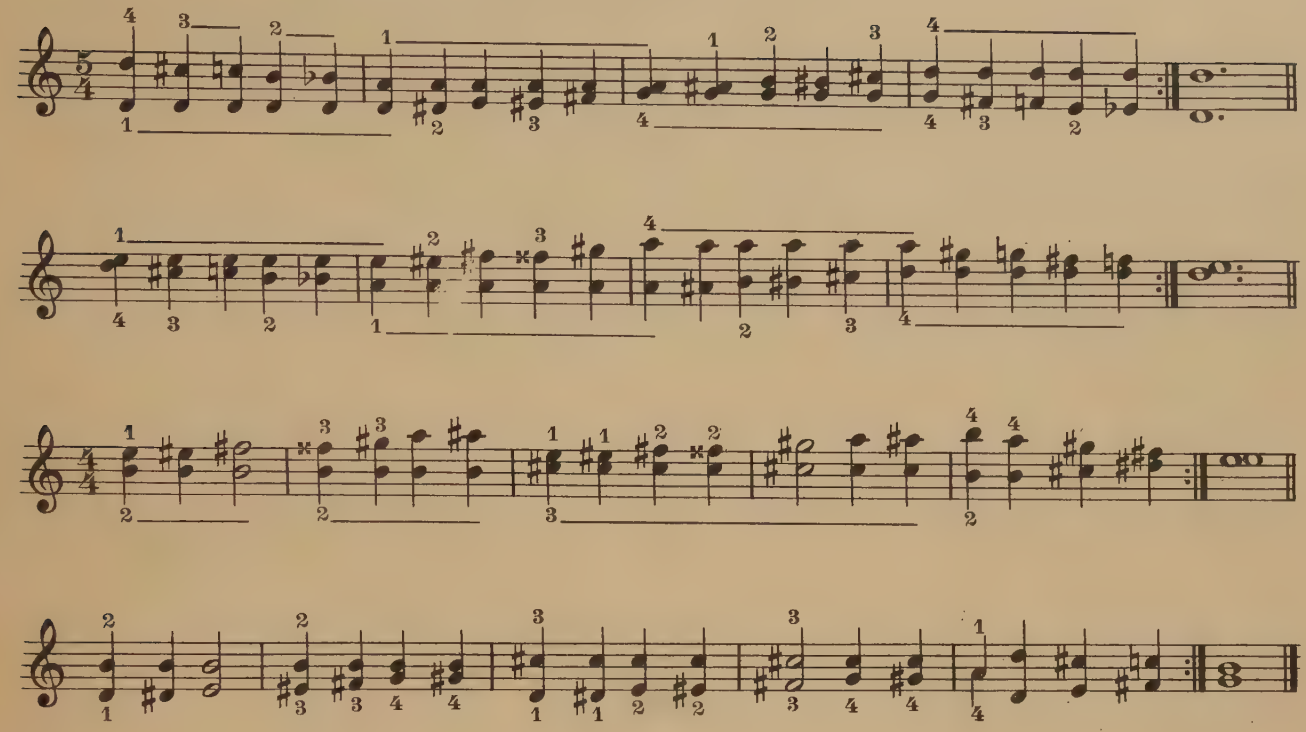


MAJOR AND MINOR SCALES IN ALL KEYS

Apply each signature to the following Scale form. Use Harmonic and Melodic Minor.

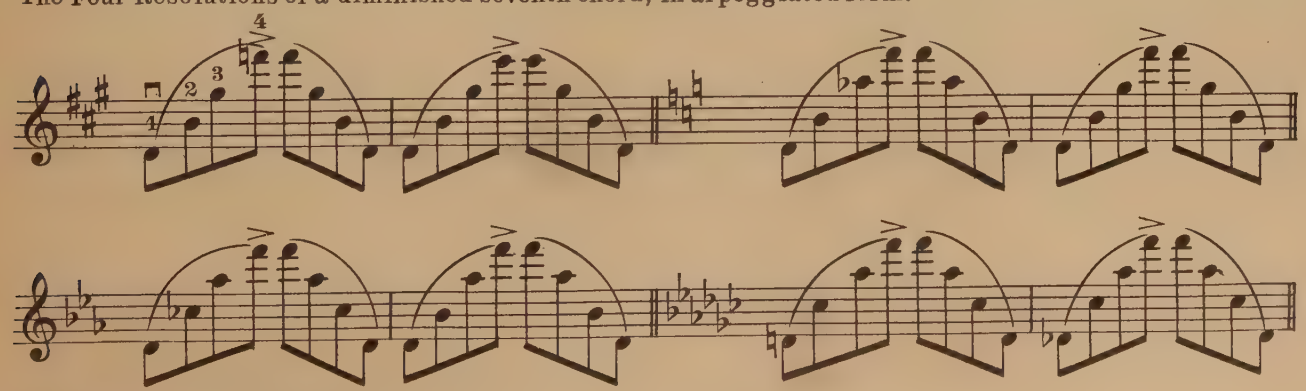


Double Stops. Intervals formed on adjoining strings.

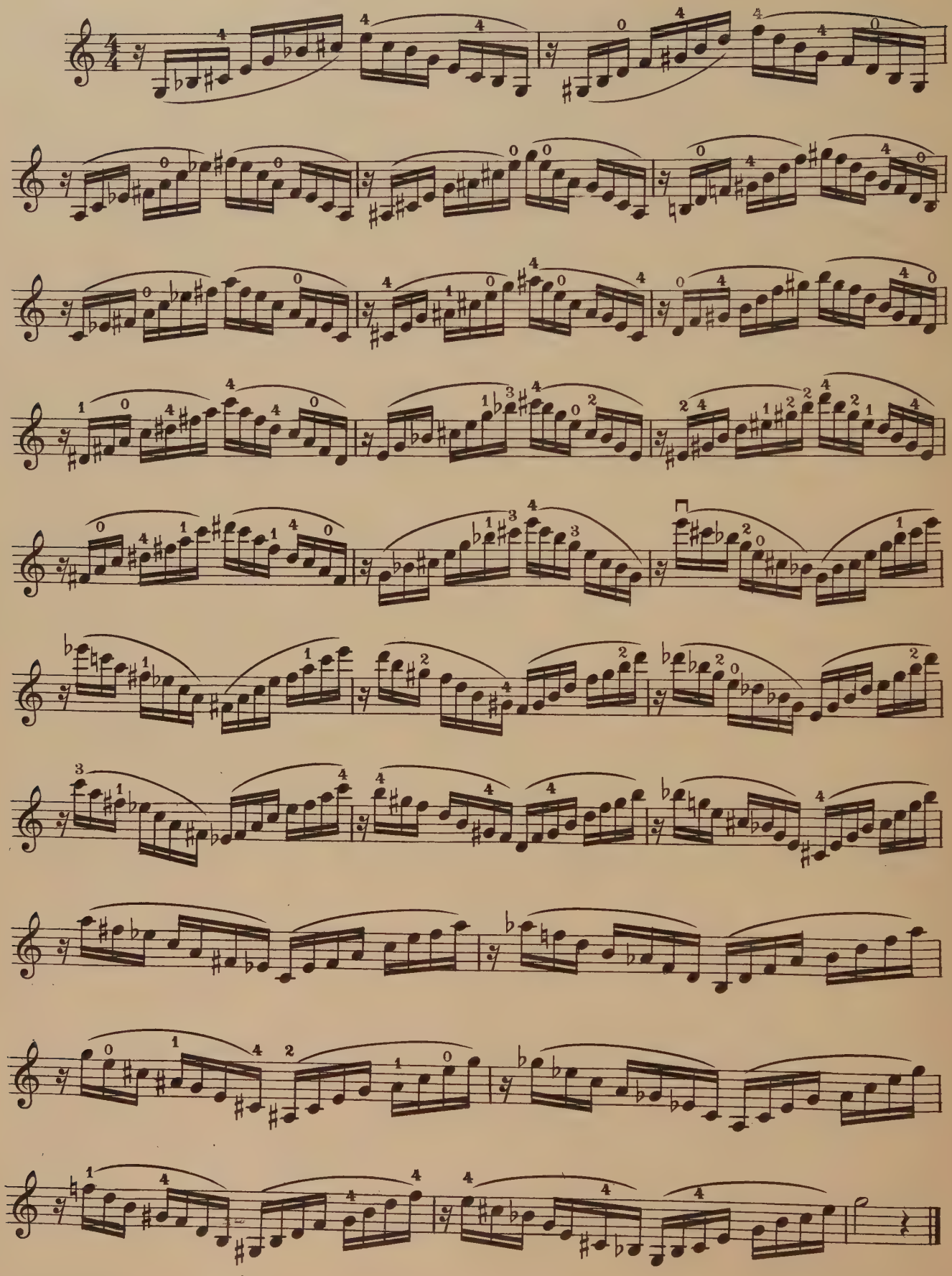


Illustrating the duplication of the First Position fingering an octave higher in the Fourth Position.

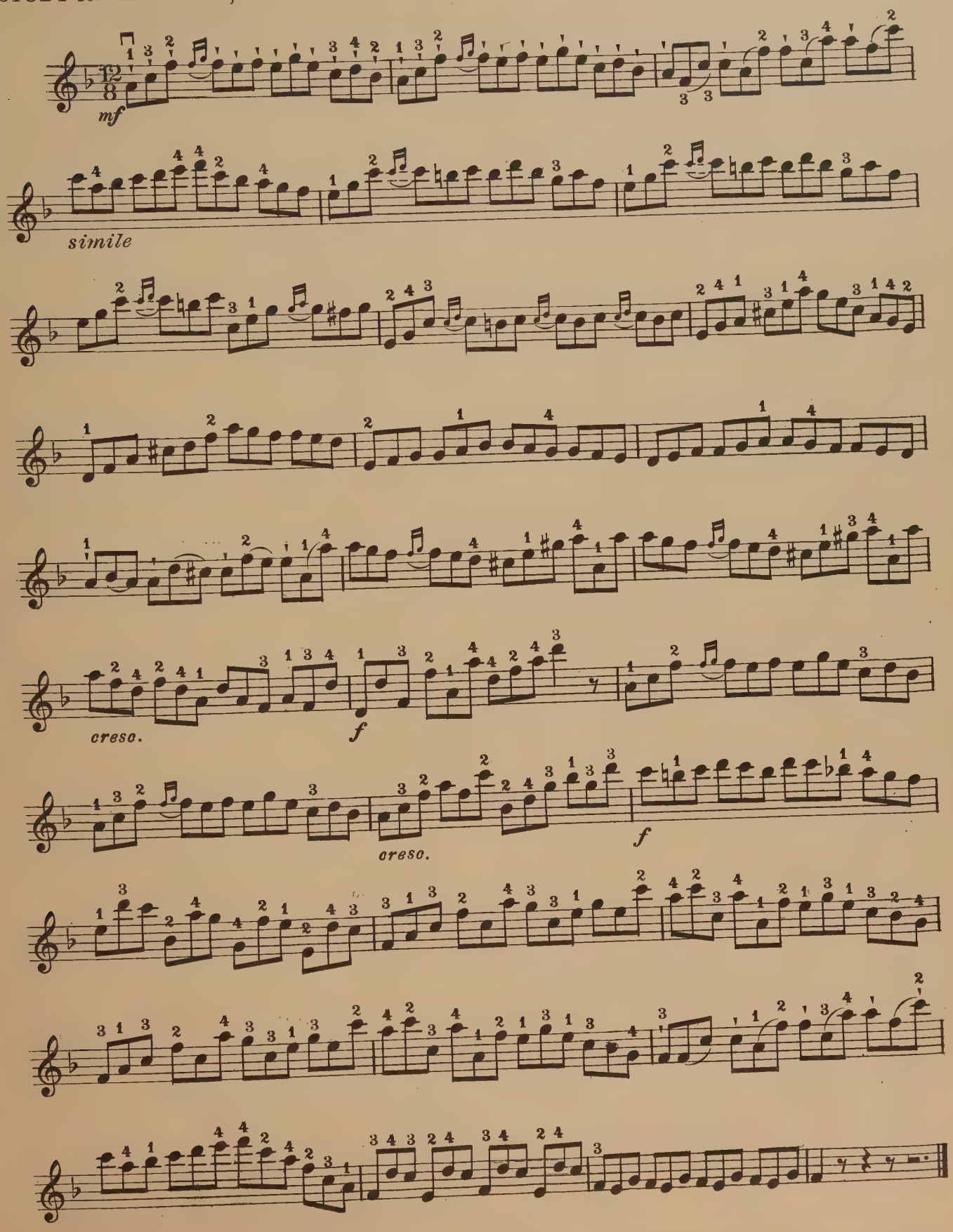
The Four Resolutions of a diminished seventh chord; in arpeggiated form.



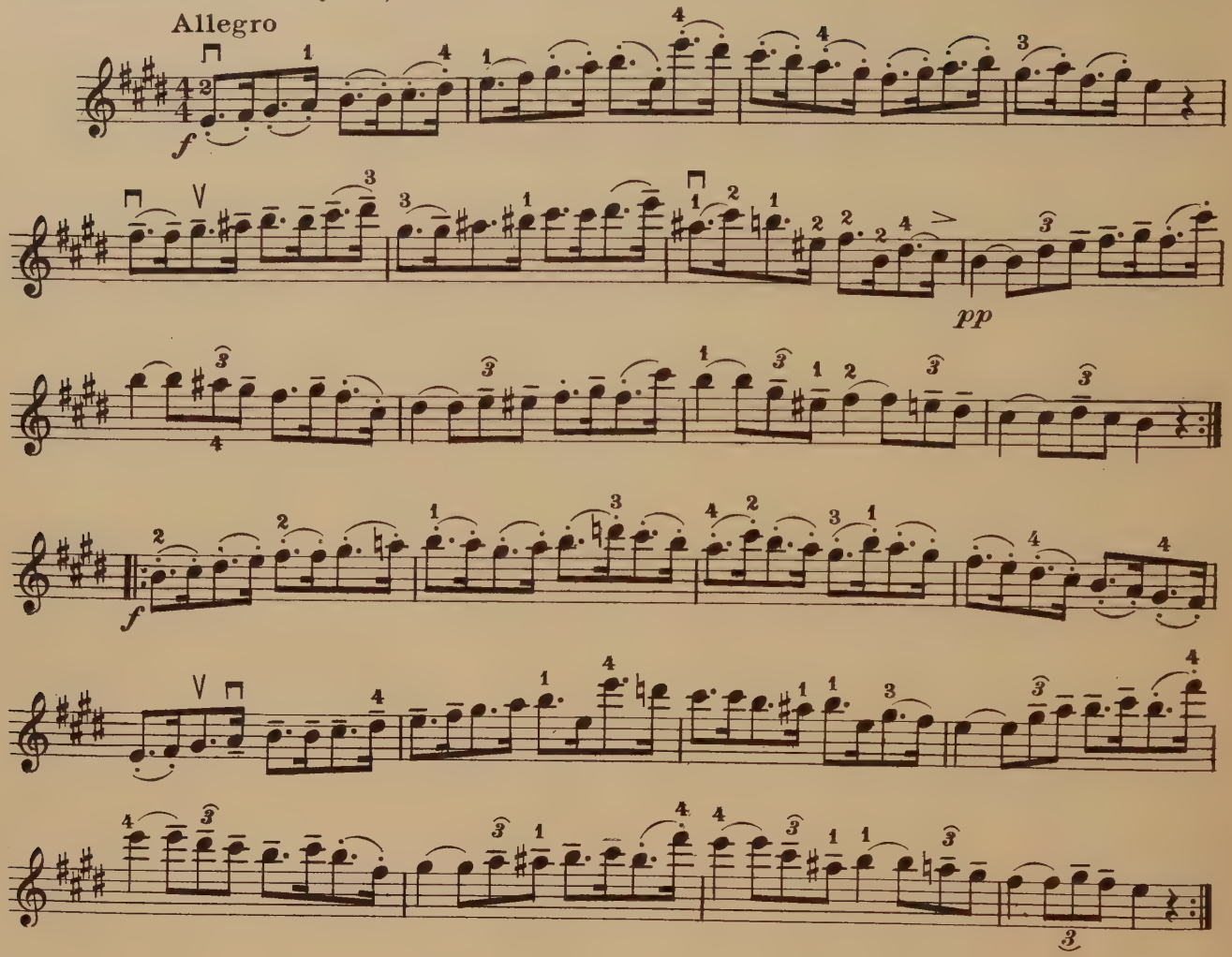
Transpose to begin on D♭ and D♯



STUDY for the martelé, from "Sixteen Studies" C. DANCLA Op. 128, No. 10

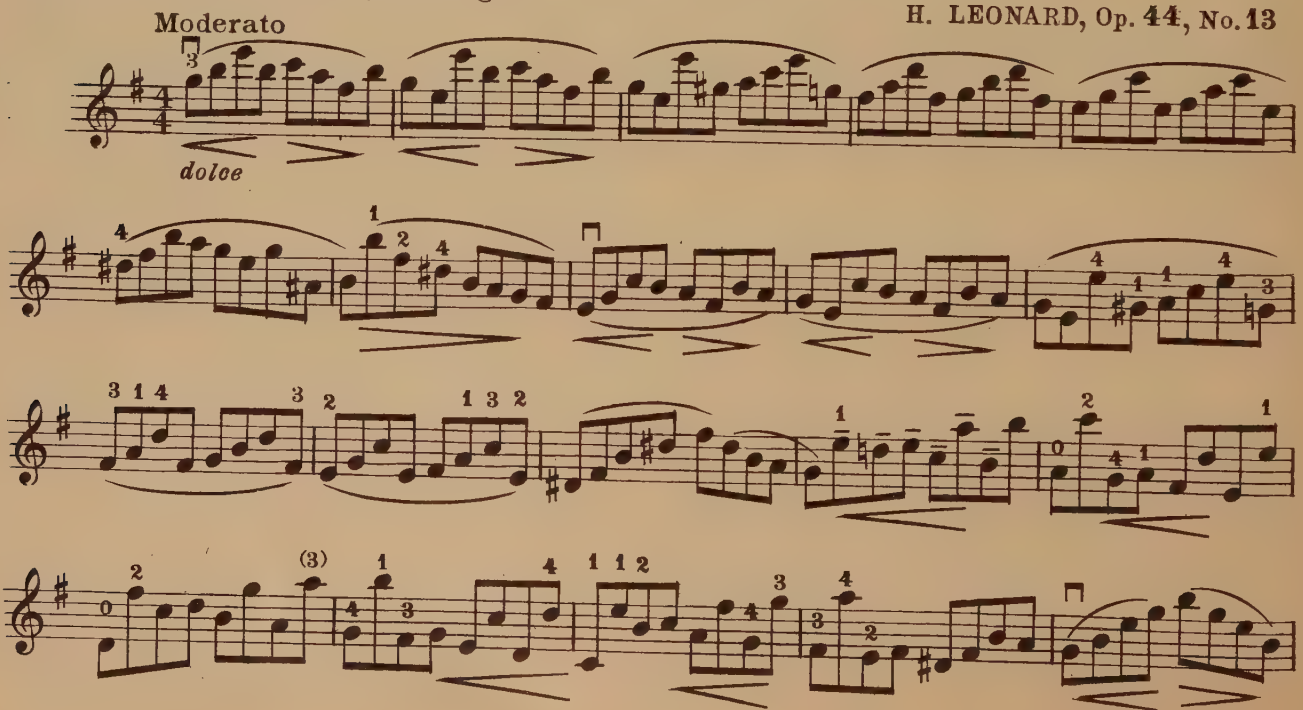


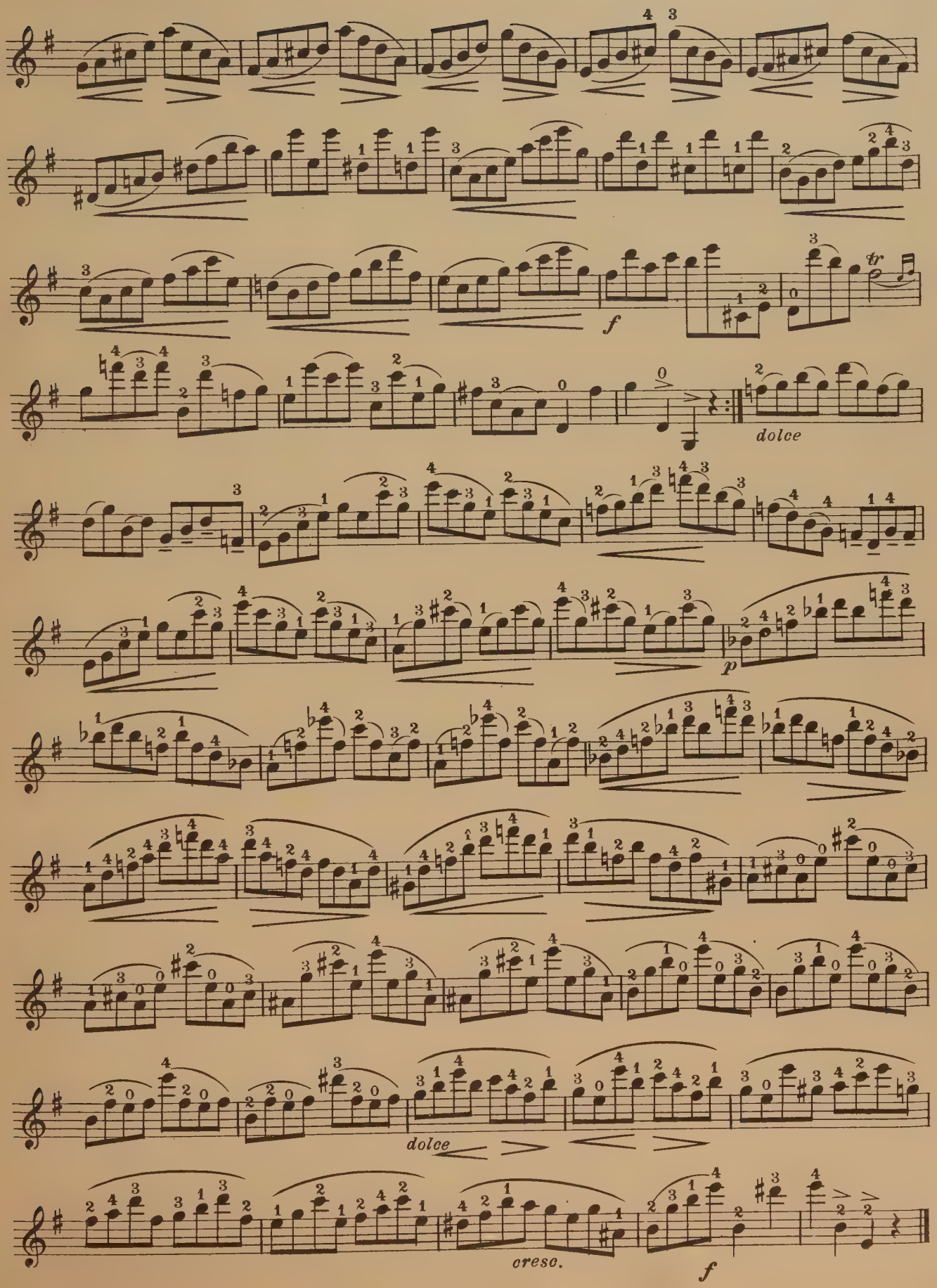
STUDY in the dotted rhythm; from "Violin School." LOUIS SPOHR



STUDY in string crossing and legato

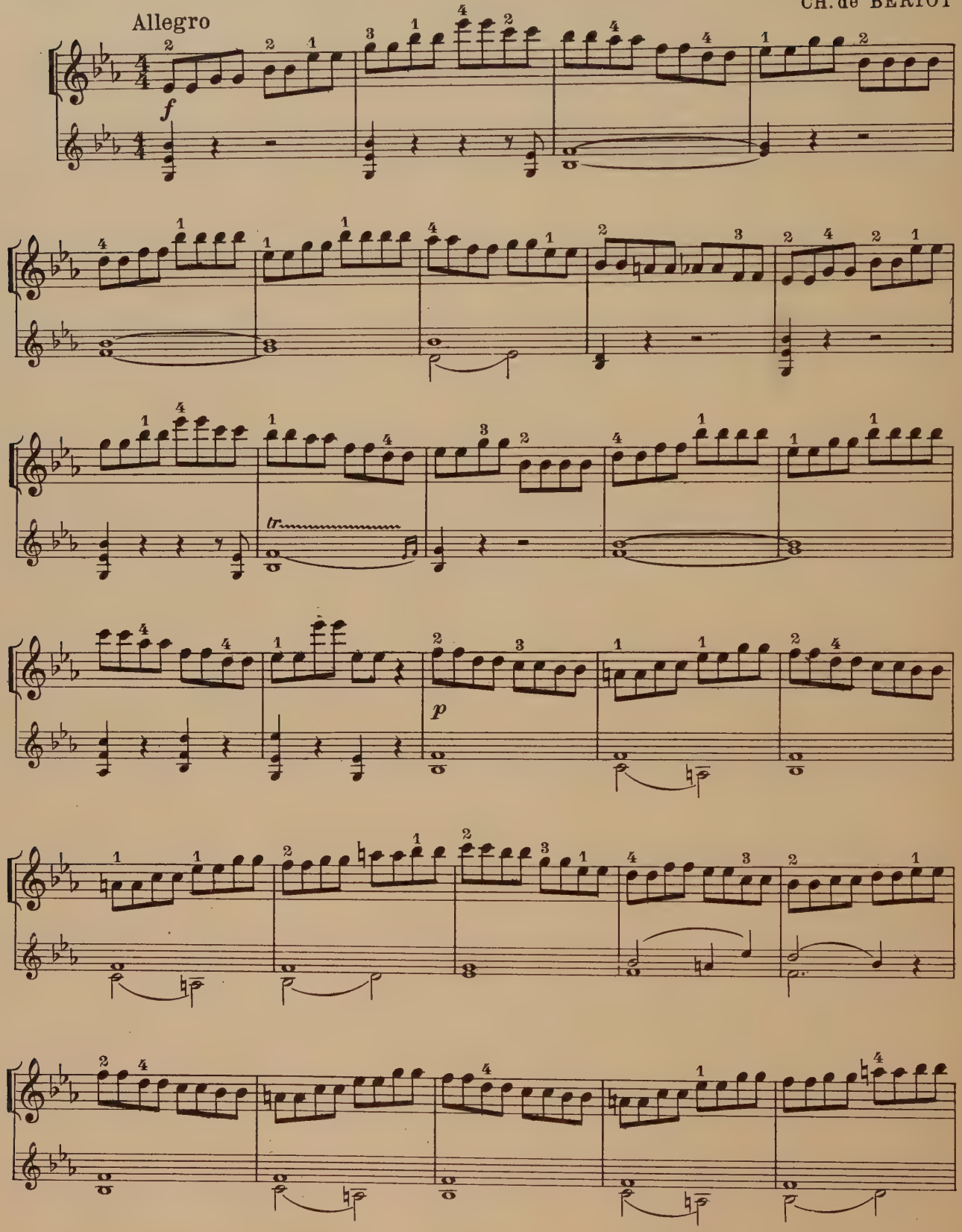
H. LEONARD, Op. 44, No. 13

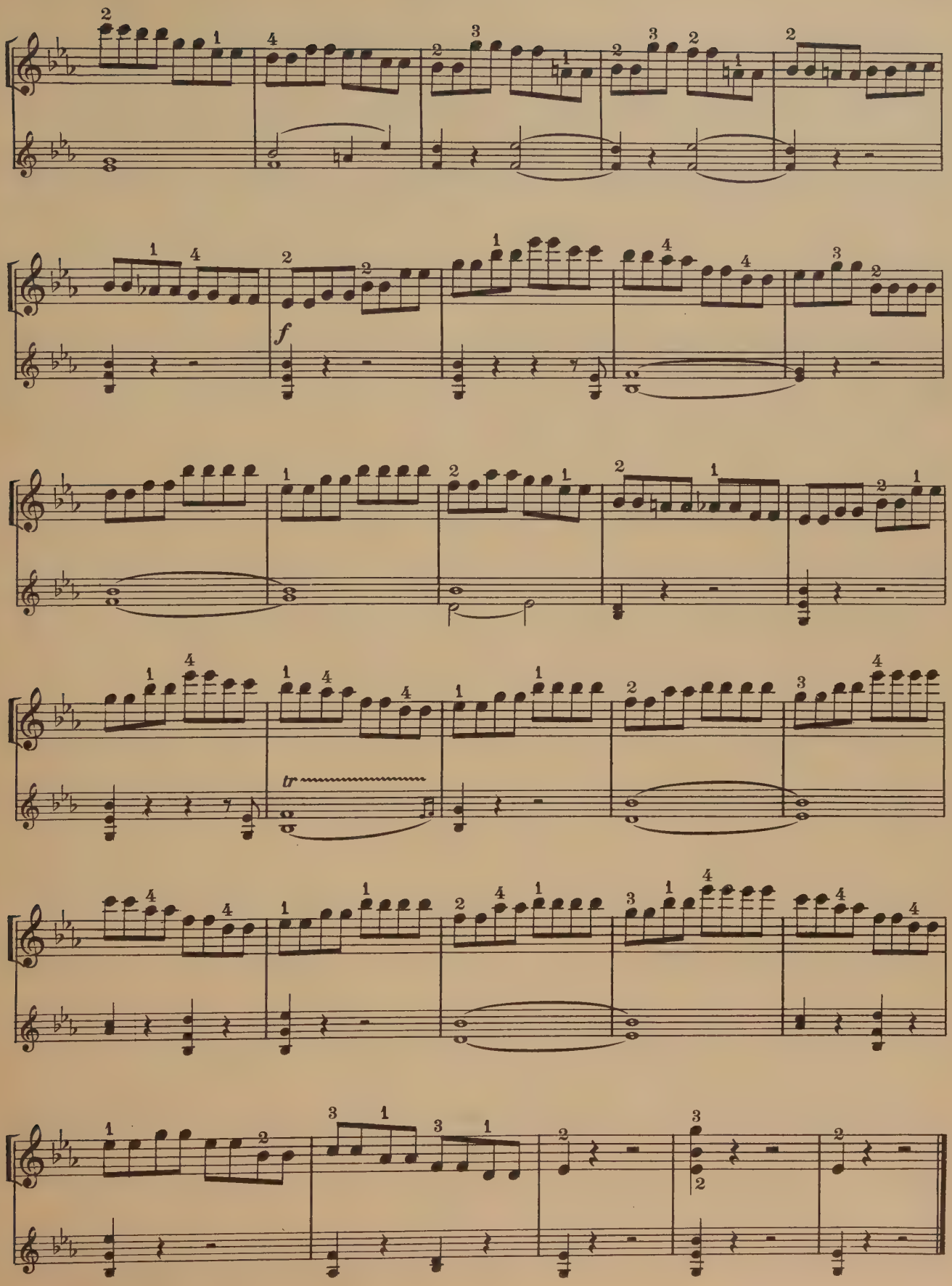



f
dolce
p
dolce
cresc.
f

STUDY for velocity in short sustained stroke in the middle of the bow.

CH. de BERIOT

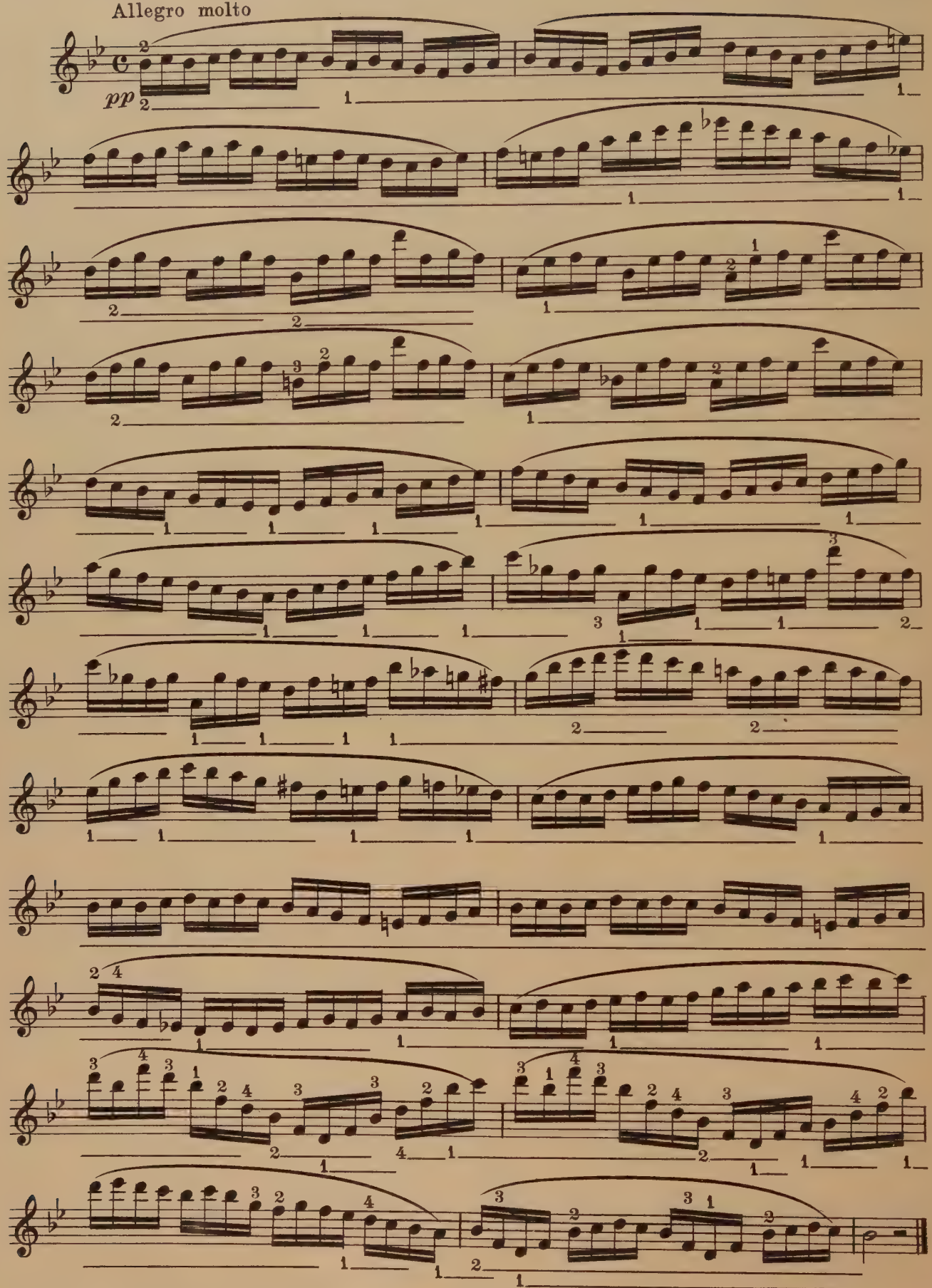



f
tr

STUDY for velocity, from Violin School

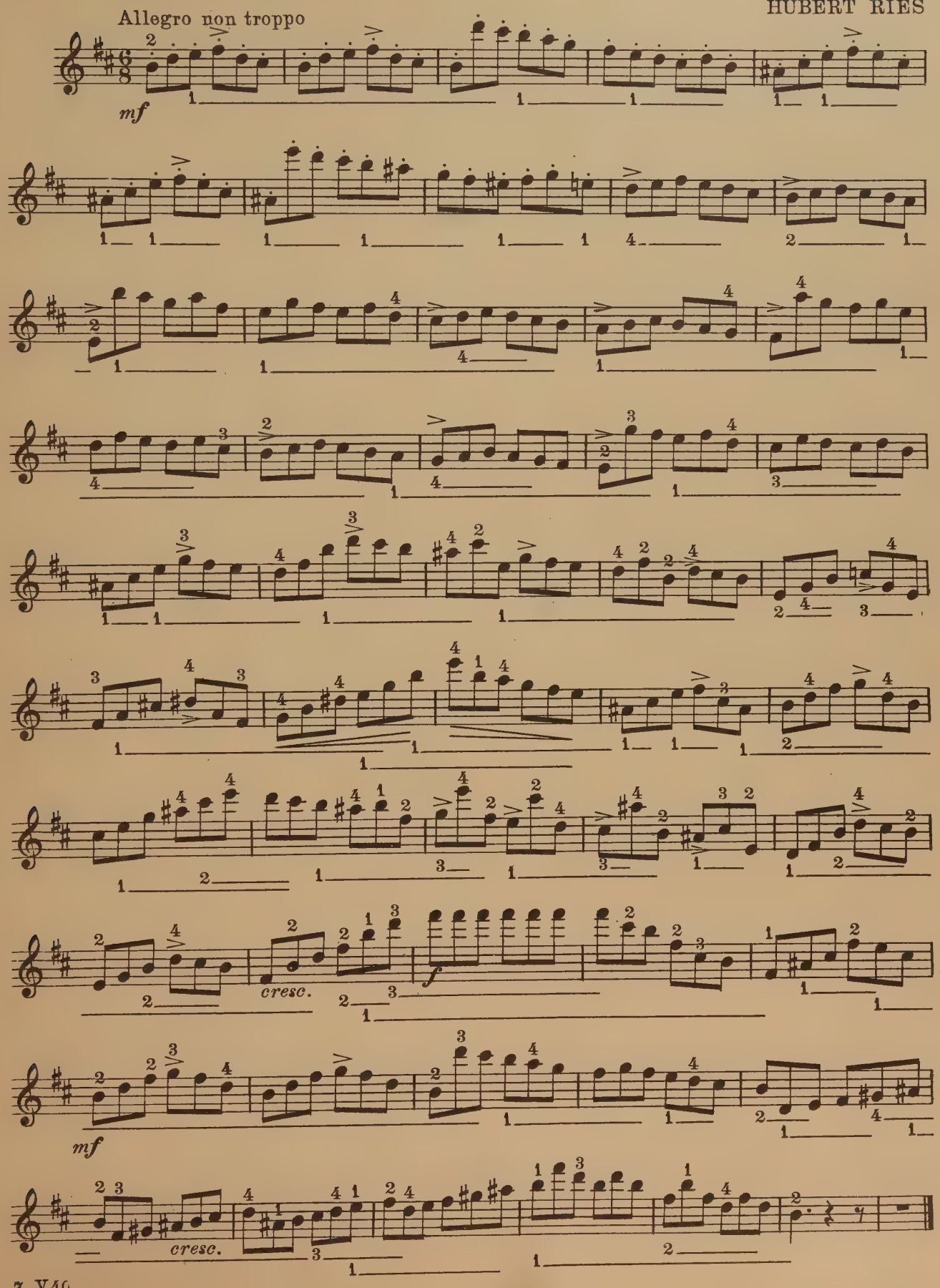
HUBERT RIES

Allegro molto



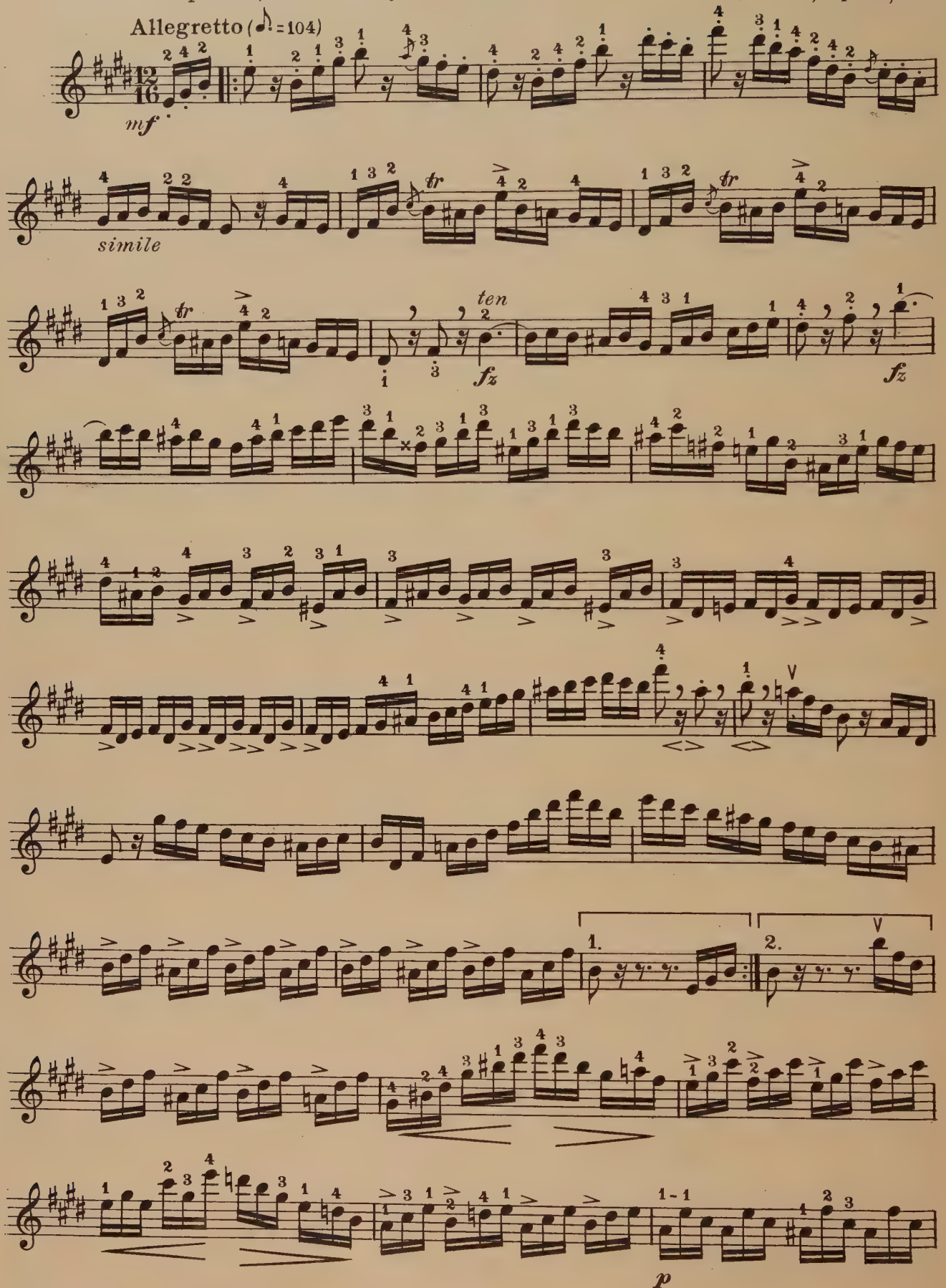
STUDY for the Spiccato, from the Violin School

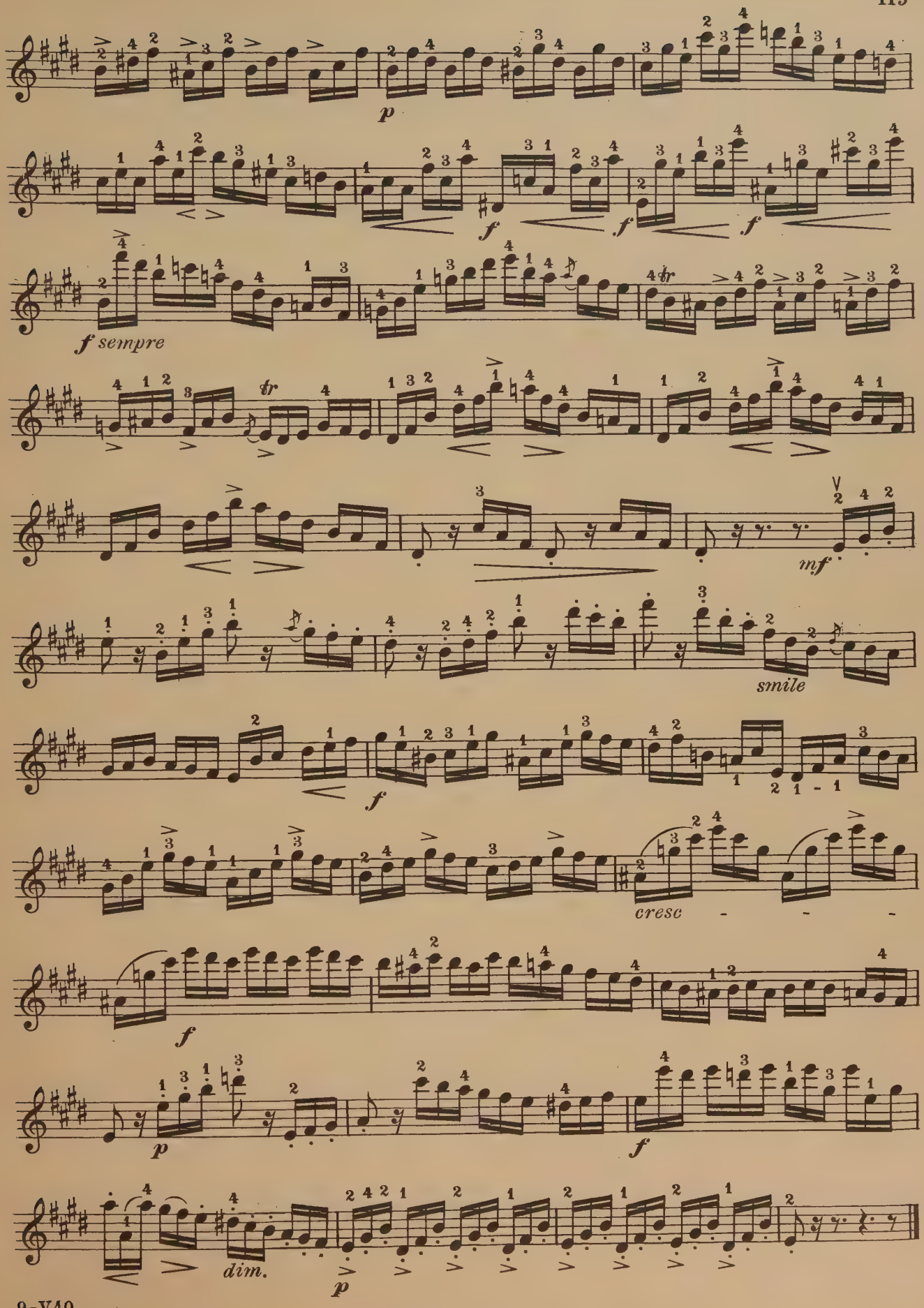
HUBERT RIES



STUDY in Spiccato, from Twenty-four Caprices

P. RODE, Op. 22, No.9

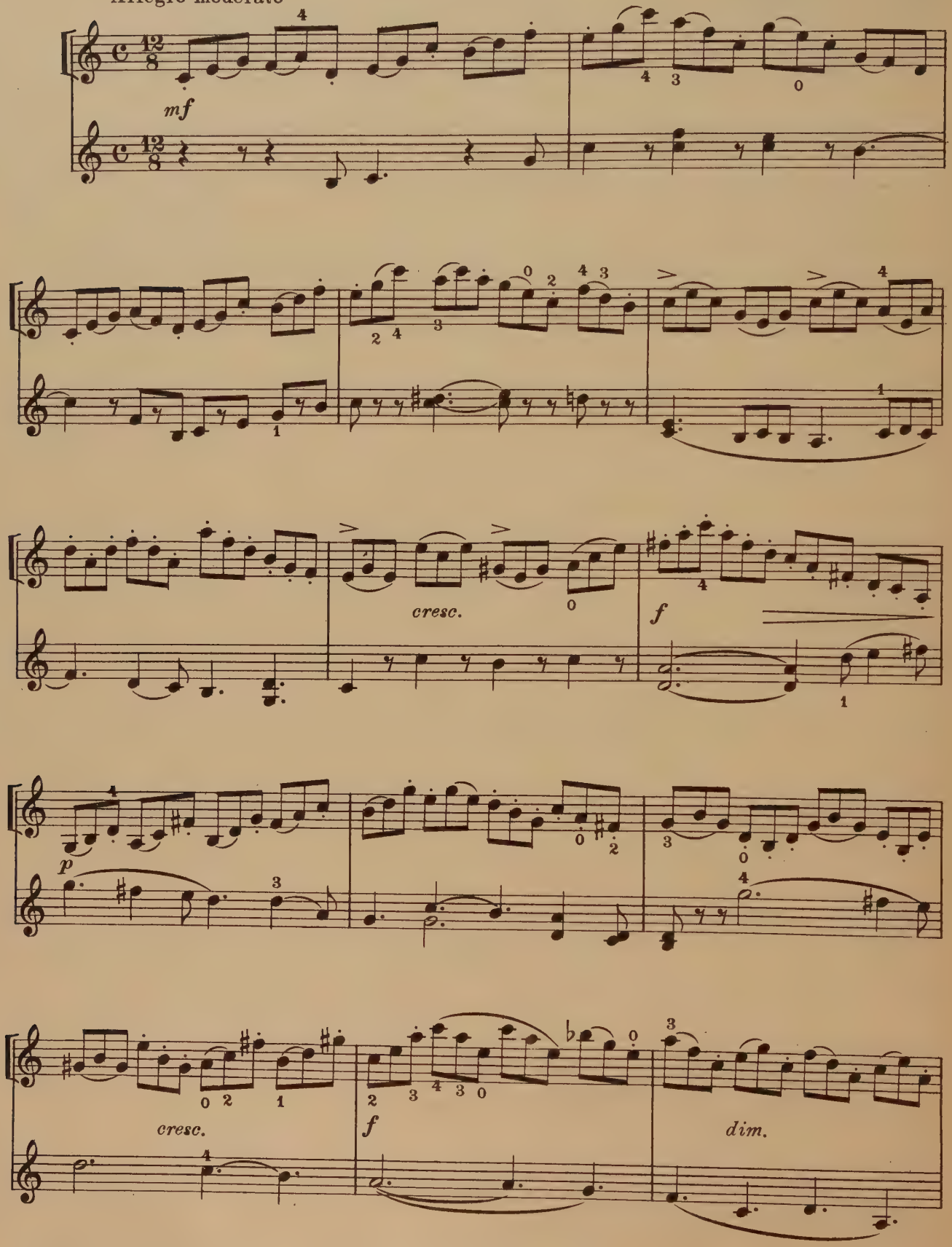


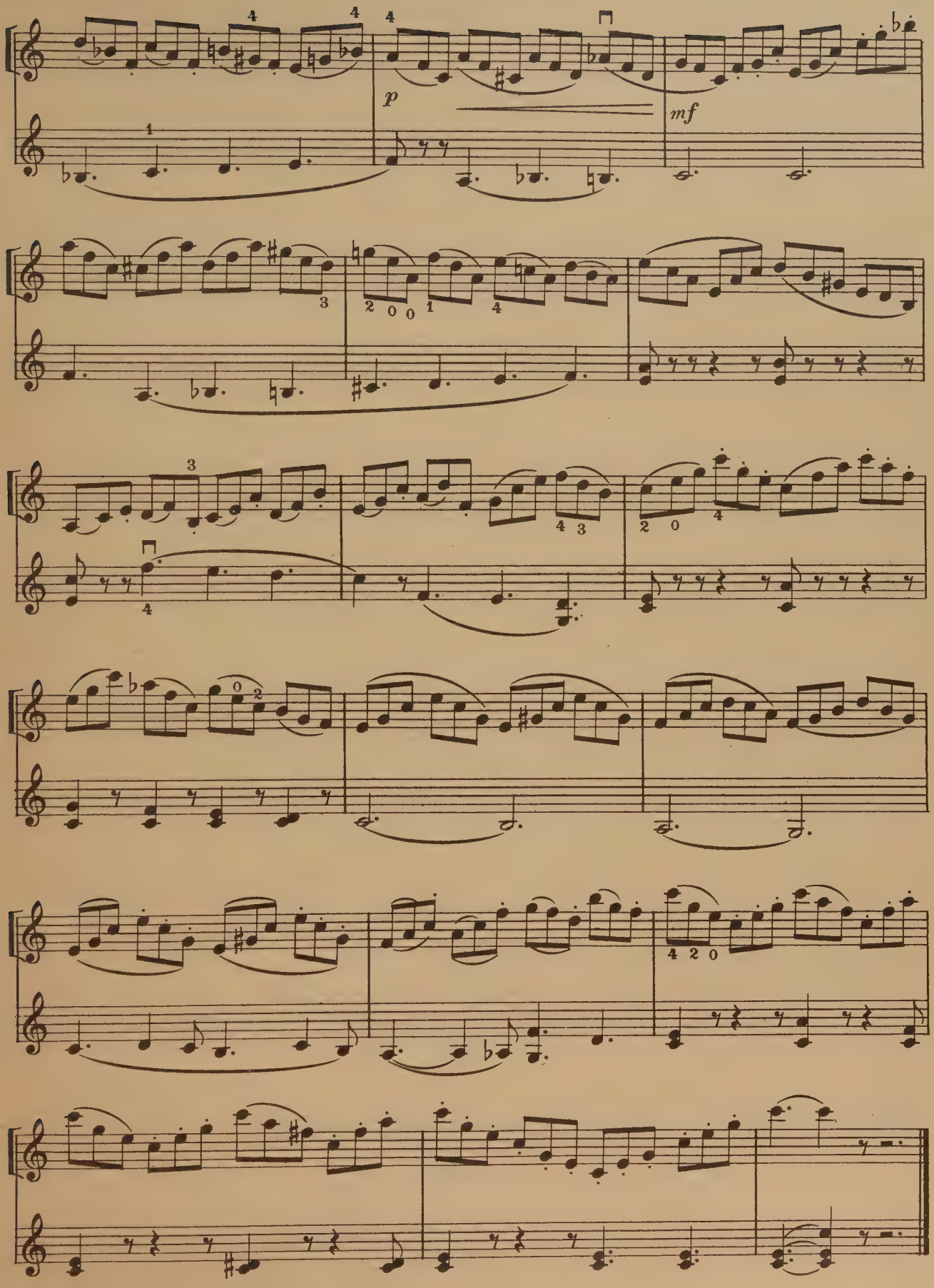

p
f
f
f
f sempre
tr
mf
smile
f
cresc
f
p
f
dim.
p

STUDY for the irregular combination of the resilient and sustained strokes.

Allegro moderato

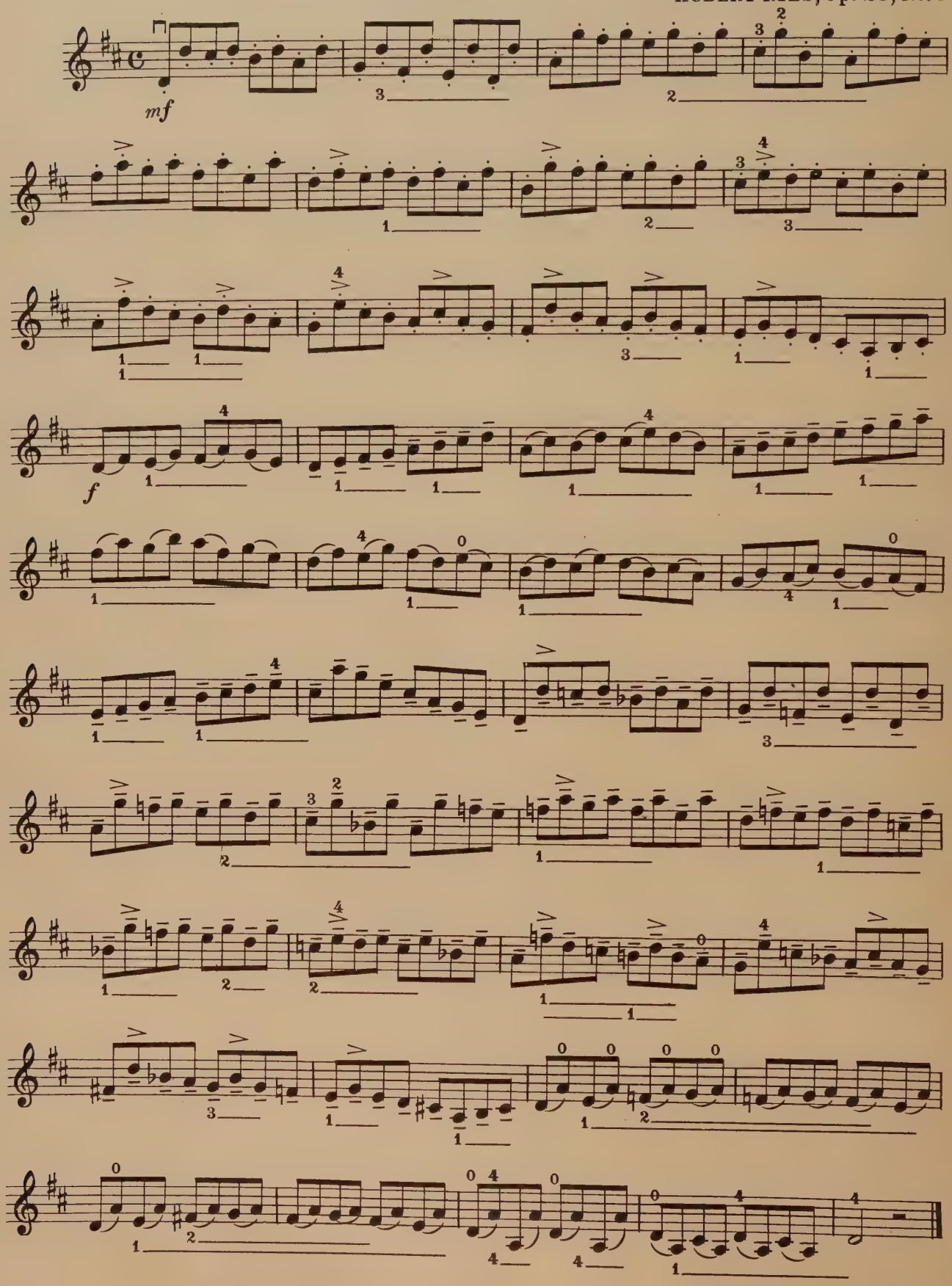
L. ABEL, Op. 10, No. 1



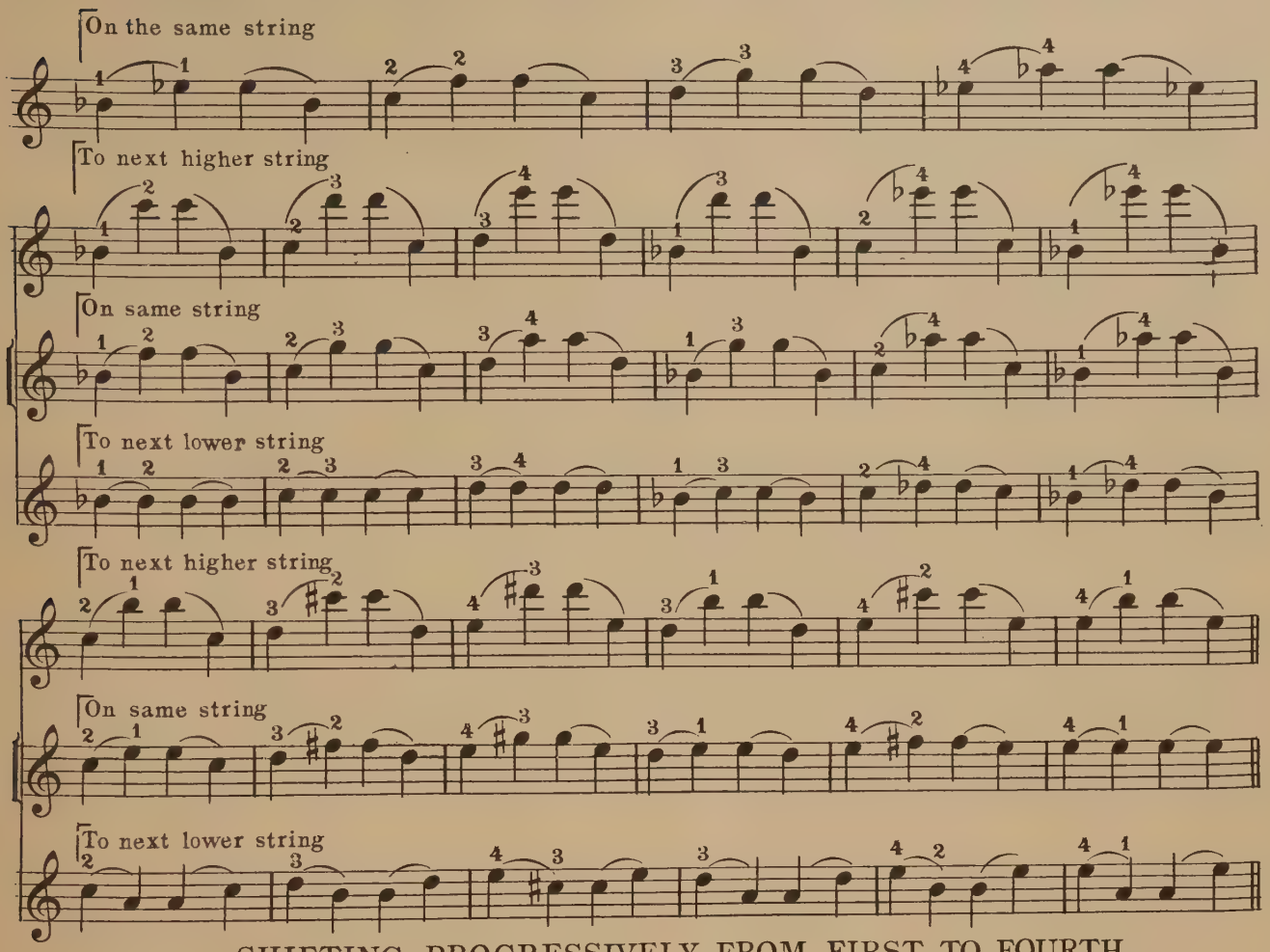

p
mf

STUDY combining the resilient and sustained in separate strokes and in slurred groups of two; from Thirty Studies.

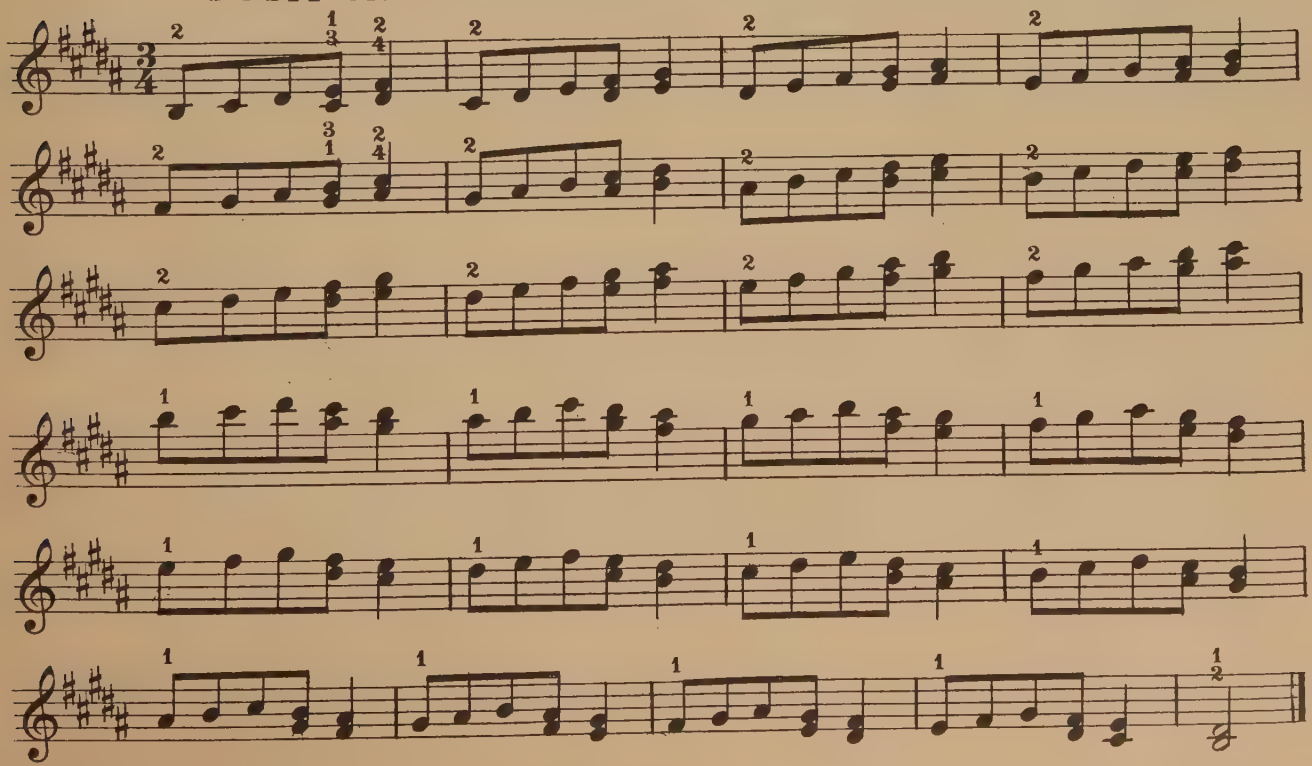
HUBERT RIES, Op. 28, No. 5



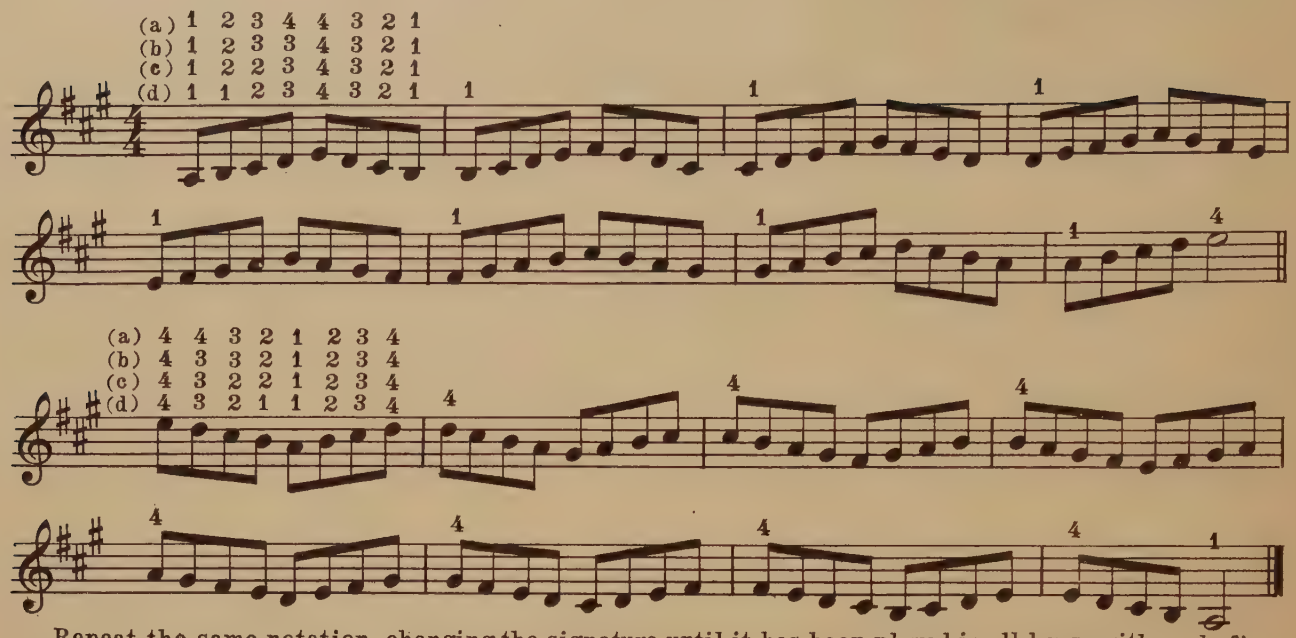
SHIFTING FROM THE FIRST TO THE FOURTH POSITION



SHIFTING PROGRESSIVELY FROM FIRST TO FOURTH POSITION IN RISING AND FALLING SEQUENCE OF THIRDS

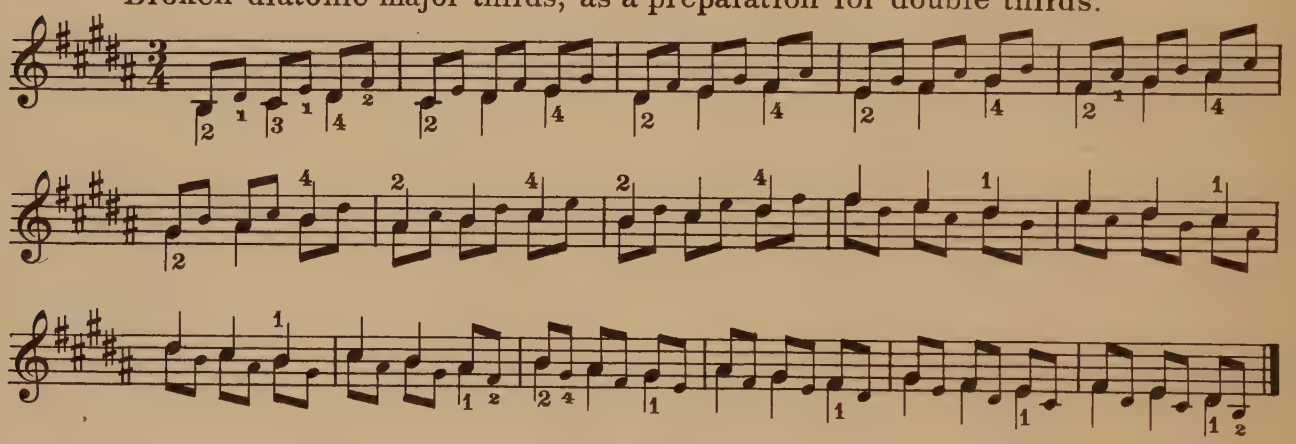


Exercise for finger facility in shifting

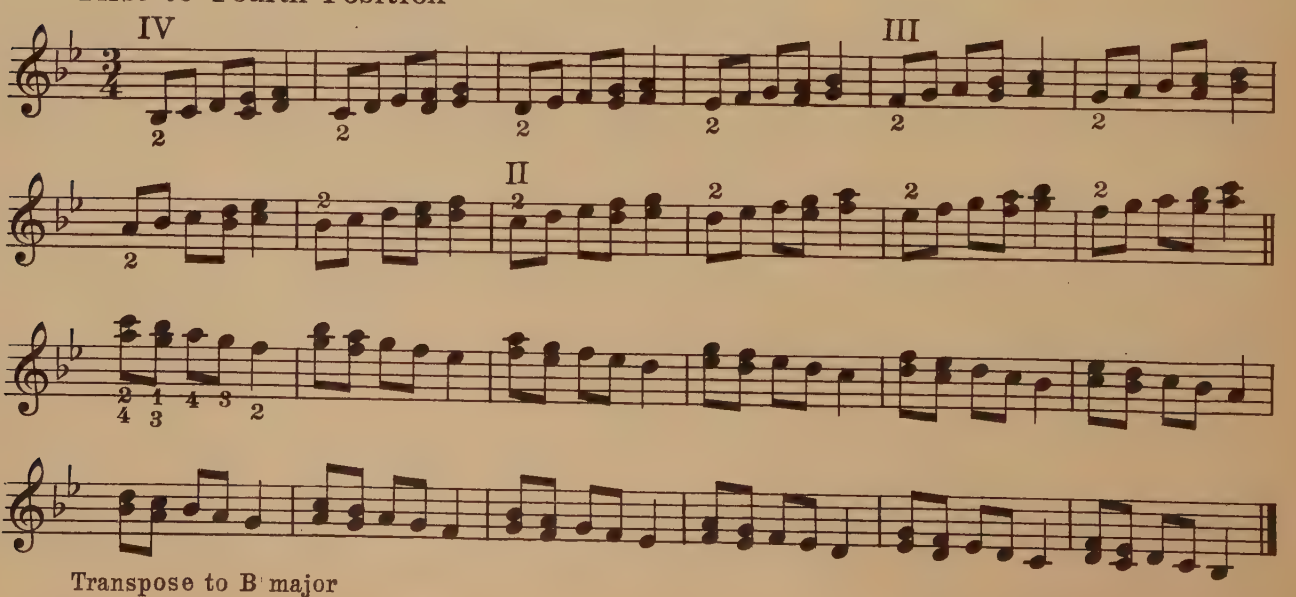


Repeat the same notation, changing the signature until it has been played in all keys, with each fingering.

Broken diatonic major thirds, as a preparation for double thirds.



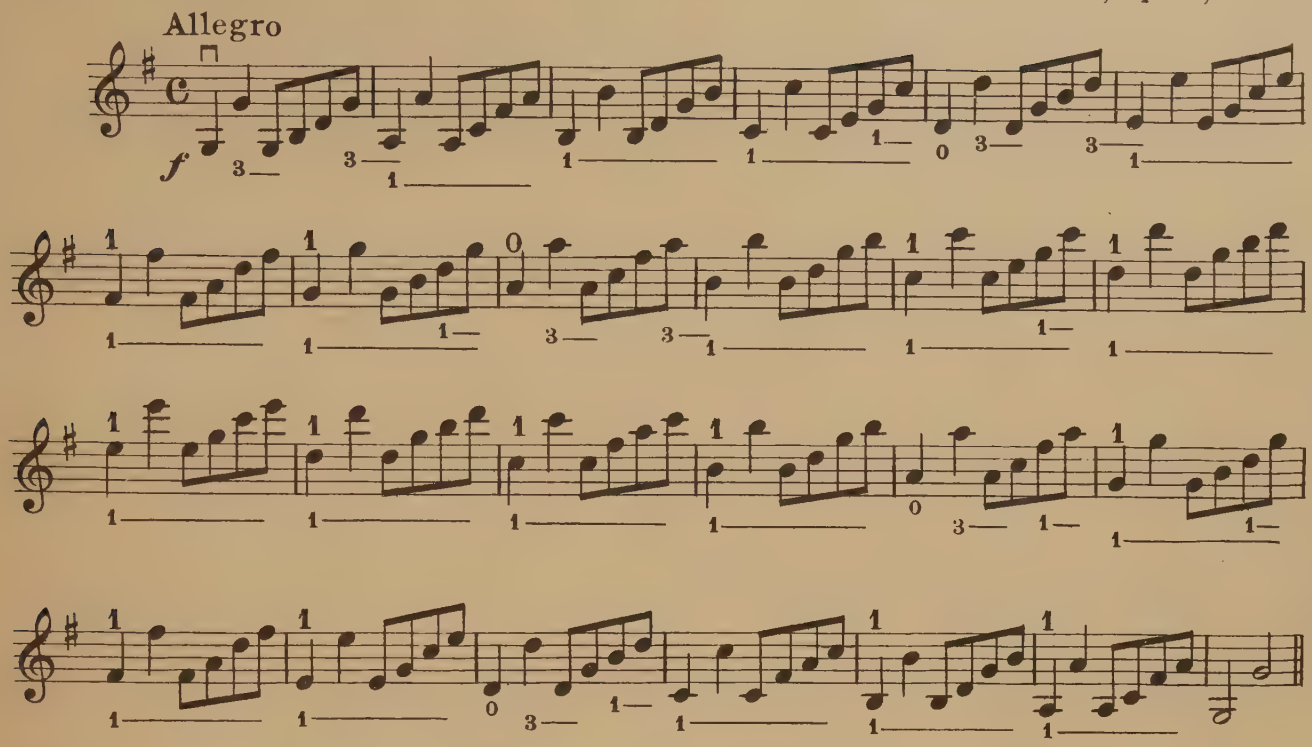
First to Fourth Position



Transpose to B major

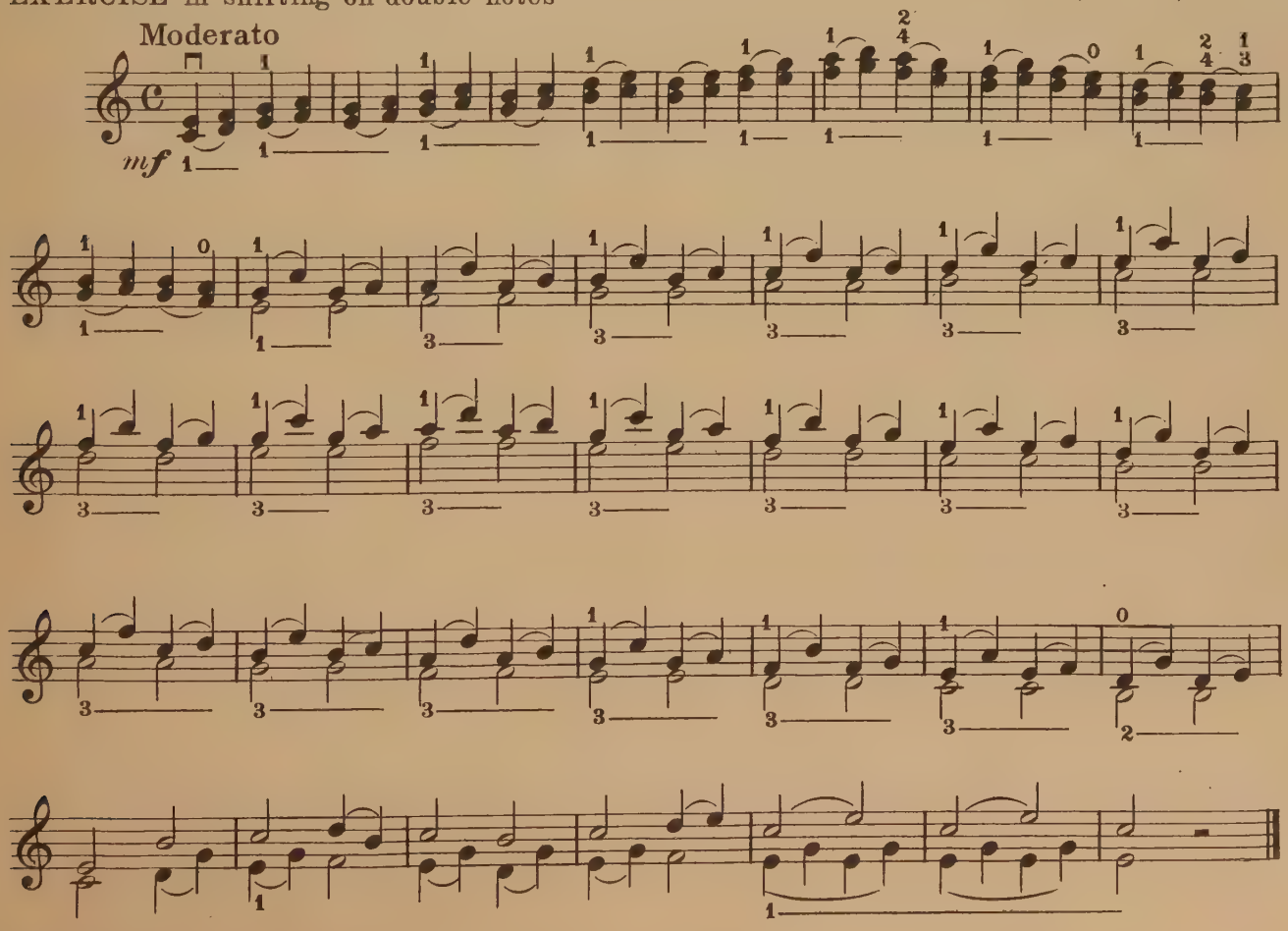
EXERCISE in shifting on diatonic broken chords

H. RIES, Op. 28, No. 43



EXERCISE in shifting on double notes

H. RIES, Op. 28, No. 28



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